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2
Edna May is a wonder. In spite of her social and artistic success in London and the general pride with which America has received her, stamped as she is with the seal of foreign approval, she is as unaffected and as modest and almost as shy as when she first made her little hit at the Casino in this same part.

What marvels time works with stage careers! What possibilities lie in stage life to those who take it studiously and earnestly!

There is everything genuine about Edna May's triumph. It did not have its origin in princely suitors or milk baths or suicides or any other of the weird props that sometimes push a girl before the public eye.

While this little girl is credited with princely suitors in plenty and one in particular, they all followed her legitimate success. She won not only admiration, but something that wears better—respect. The attentions that were showered upon her were not of the stage-door order; they were as real tributes to her cleverness, her good breeding and her dainty charm as though she had been graduated from a convent school instead of a chorus.

3

Take warning, girls! You that are just beginning to touch up your hair with peroxide and accent your rouge under the mistaken impression that you must be "stacy" because you are in a profession that is a school as fine, if you take it that way, as any in the lexicon.

I don't want to drop into that evening extra editorial style of preaching, as though I was stationed in an imaginary pulpit, preaching to a paretic congregation, for you know it all quite as well and, some of you, much better than the Matinee Girl.

But take all the sweet girls that are changing the stage into a sort of big garden by their earnest way of looking at their work and striving and studying all the time and keeping their heads properly compressed, and contrast their successes with the others that get side-tracked by too open bids for advertising, by careless work, by conceit that makes even their diamonds seem dead, and make a choice quick!

This isn't a heart to heart talk, you know. It's a spasm of common sense—one of the Matinee Girl's lucid intervals, when she feels that she must drop into this *Ladies' Home Journal* style for the good of her sex.

4

Nothing relating to Edna May's personality would escape the newspapers now. But it was only two years ago that the first rumor of her success—that is, the social favors that were offered her in London—came to New York in a round-about but highly sensational manner.

The "story" went to two of the big Park Row papers, but Edna May was not considered of sufficient importance then to make anything of it.

Since then the cables have worked valiantly between London and these very newspapers, relating the minutest details in regard to the actress. It was "news" then, but they didn't know, you know.

5

It was a different sort of newspaper man from those *trance* editors who visited a laboratory in Washington, where an inventor had a machine that registered earthquakes in different parts of the world the very moment of their happening.

The inventor showed his wonderful discovery with pride. Something began to click. He leaned over and looked at an indicator, upon which a needle was buzzing.

"A violent earthquake with volcanic eruptions has just taken place," he said, consulting a map on the wall; "at Chwanglang, in the northeastern section of Kansuh, China, in the Kien Mountains. It is still in progress."

The newspaper man looked at the inventor and his machine with respect. "Well—by George!" he said, "that's what I'd call good fresh news!"

6

I want to tell you about a funny game I've learned. There is nothing like a new game, you know, if you get tired of playing with the folks next door and all your toys are broken and you feel mad at every one.

First, you must get about a dozen masques, the old-fashioned sort that the children have when they play ragamuffins. Get a darky, a brownie, a clown, an Irishman, a Dutchman, a pierrot, an old man with whiskers, a monkey, and one of those horrible Japanese masques that make your hair stand on end to simply look at them. These last are horribly expensive, but don't you care!

Now, take pillows or cushions and fasten the masque to the top corner, simulating a head. Get coats and cloaks and all sorts of things that you can find and dress them up. Put gloves and shoes where the hands and feet should be, and sit them around carelessly on chairs and on the floor and every place you can think of.

If, like the Matinee Girl, you haven't any trousers in the house, you must borrow some, for to dress them all in skirts makes it too much of a hen party. Then the masques with whiskers don't look funny with skirts; they look simply silly.

When you have 'em all arranged in different kinds of attitudes, turn the lamps low, invite your friends in and have a good stiff punch ready. Then turn them loose and let them get acquainted with the other guests. Talk of vegetable parties! They are not in it with this new game. Try it once and you will use no other!

7

There may have been other places on earth besides New Haven last Monday night, but you wouldn't have thought so if you had been at the Hyperion Theatre at the concert to open the Junior "prom" at Yale.

No theatre ever witnessed such a scene. This time the audience was the whole show. It is true that upon the stage the Glee Club, an aggregation of well-meaning and well-behaved young men, played banjos, mandolins and guitars, while a number of their companions sang excellently.

But that was only an incident. The real performance took place in the body of the house. The parquet and the boxes were filled with the usual aggregation of wonderfully

pretty girls that Yale's gala occasions always call out.

They wore beautiful evening frocks with trees of violets at their waists, presented by the good-looking college "men" who were their happy escorts. There's nothing on earth quite as happy as a Yale student in his first silk hat with his first low-necked girl.

It seemed quite odd to see so many natural blondes all at once. New York gets one unaccustomed to natural blondes, for no matter how pretty a blond girl's hair may be, she seems to get an insane notion that five dollars' worth of glint is going to improve it.

But these girls were the real thing, and they had magnificent dispositions. For, in the gallery of the Hyperion was congregated the flower of Yale's freshman population. And they didn't do a thing!

They only emptied bags of sawdust and bushels of paper slips and dolls and flowers and all sorts of queer things tied to strings over the heads of the girls—and over the necks of the girls. Showers of bird-shot came wafting down occasionally, and a pillow of feathers was cut open and its contents allowed to sift downward like snow.

But everything went, it seemed. Nothing disturbed the entire harmony of the evening. The applause that was accorded to the Glee Club members was so hearty and enthusiastic that the house fairly rocked.

If ever I am guilty of writing a play or an opera I shall have a Yale "prom" week in it. What a dandy chance it would be to bring in lots of pretty girls and college boys and lively songs and choruses!

The rumor that Weber and Fields had secured Emily Hoffman to do her society "Spanish dance" created some comment last week, and there was a great deal of a furor among the Matinee Boys.

The fact is that Miss Hoffman's dance is so much prettier and more seductive than either Carmenita's or Otero's. There was too much of a pronounced effort to be naughty about the work of both these ladies, and while they had their following it would have gone over quickly to a rival like Miss Hoffman.

She not only has skill and grace and *couth* and youth, but there is a refined devilishness in her manner which makes her performance well worth seeing.

There are any number of the society girls in New York who have taken up this dancing fad, skirt dancing being the favorite, and they are charmingly expert and graceful.

Mrs. Oliver Harriman, Jr., who can play the banjo, sing coon songs and cake-walk, can also dance beautifully in what the dancing professors call "solos."

If some enterprising manager were to corral a lot of these girls and put them on in a Broadway theatre for some charity occasion, some of the actors and actresses would get lots of points on dramatic stunts.

8

Our stage dancing has been getting rather queer of late. The hideous French quadrille and the "split" dancers and the muscle dancers are little more than contortionists.

Letty Lind and Amelia Glover were two girls that knew how to dance. Letty Lind was a poem in her wonderful skirts and the exquisite grace of her movements.

The skirt dance is the very prettiest of them all. The Spanish dance comes next. But after all it is the certain quality or charm that a dancer puts into her performance that is the secret, and it is something not taught or acquired.

It's a mysterious, elusive something that makes the moments she is on the stage delightful ones to the auditor. Little Clara Palmer, who is at the Fifth Avenue Theatre in *Three Little Lambs*, has this charm or witchery or chic or whatever it may be in marked degree.

Her dance is a very simple one—technically. She does it without a bit of a flourish, but she's in the picture all the time and there is not a moment while she is floating about that she seems conscious or ungraceful.

She makes no eyes, and there is a certain ingenuousness, an evident wish to please the audience, that has its effect in bringing out some very enthusiastic encores.

9

If David Belasco really builds that model theatre in Broadway, I want to put in a word for the Matinee Girls that have to wear hats to the play.

Please, Mr. Manager, do make some provision for us regarding the putting away and safekeeping of our hats. Every woman that takes off her hat at the play nowadays, and there are few who do not, suffers all sorts of annoyance from her act of consideration for others.

First, she must hold it on her knee. This with programme, opera glass or lorgnette, candies maybe, muff and wraps makes a visit to the play a time of comparative torture.

Then, how our hats are crushed by the people that climb over us! Often they are carried along in the wake of some fat man and trodden under foot before they get back to us, battered looking wrecks which we must thank the man who has stepped on them for picking up and returning.

Oh, it is pitiful! And when the play is done how nice it is to throw a hat on any old way and skewer it to your head without a looking-glass. And you pin on a veil with gloves on, so that you go out looking like one of Annie Yeaman's old Harrigan parts!

Please, oh, please, Mr. Belasco, be good and give us some first-class checking system to abolish this hat evil. It took us a long time to get us to take them off! But finally we did! That was one of the womanly sacrifices we are always making for you.

The manager that makes women comfortable while they are at the theatre is unconsciously acquiring a large staff of unsalaried press agents and advertisers that are all good talkers and who are grateful to the point of insanity for small favors.

Trample on us, oh, man that goes out between the acts! Step on our boots and tear our spangled gowns, breathe on us, elbow us, push us in seventeen different directions, but spare, oh, spare our hats!

THE MATINEE GIRL.

10
The next matinee performance by the students of the American Academy of the Dramatic Arts will occur at the Empire Theatre on the afternoon of Feb. 1. The *Summersault*, a new farce in three acts, by Frank C. Drake and Anna Leach, will be presented; and *Lord Tennyson's The Falcon*, which was played in London in 1879 by Mr. and Mrs. Kendall, will be acted for the first time in America.

Wanted, good repertoire, or one nighters, weeks Feb. 12 and 13. Grand Opera House, Port Jervis, N. Y. **

A STUDENTS' MATINEE.

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ARTIE HALL.

The first page picture this week is of Artie Hall, who is known as the "Georgia Coon Shouter." Miss Hall has sprung into prominence recently as a vaudeville star of the first magnitude. The position she holds is unique, and her work teems with originality. Her specialty consists of an artistic and true-to-nature portrayal of the idiosyncrasies of the exuberant young negro woman of the South. Every detail, from the facial make-up to the kinky coiffure and the attempt at style in dress, is accurately reproduced; and the quaint and amusing mannerisms and dialect are marvelously correct.

To cap all this Miss Hall has a jolly, off-hand way of singing her songs, which puts her on good terms with an audience from the first. Her personality is magnetic and she possesses that charm which distinguishes the true artist. Her work has called forth enthusiastic praise from the leading critics of the United States, one of whom declared that she looks as though she might have come from the "quarters" direct to the footlights. Her popularity is another proof of the fact that originality in stage work is the surest road to quick success.

Miss Hall was born in Atlanta, Ga., nineteen years ago, and her professional career dates back four years. Her prospects seem to be very bright, as she is deluged with offers of engagements, both here and abroad. Miss Hall leaves all her business in the hands of her manager, Joseph F. Vion. She absolutely refuses to worry her youthful brain about anything but her art. Miss Hall is playing her second return engagement at Tony Pastor's this week.

GILLETTE PLAYS FOR PLAYERS.

William Gillette gave a professional matinee of *Sherlock Holmes* at the Garrick last Tuesday and the little theatre held nearly every player that happened to be in town or vicinity. Mr. Gillette and the management had determined to make it a real professional matinee, and as a consequence no seats were on sale. That kept out the curious, but always yearn to take in such affairs, not so much for the play's sake as to see what the actors and actresses in the audience look like "off." As a consequence a great big family party of players were brought together.

To say that they had a good time is to put it too mildly. They simply revelled in the thrills and hairbreadth escapes and wild excitements of the melodrama; they welcomed heartily each member of the cast, and they applauded rapturously the fine acting and the superb stage management. No one of Mr. Gillette's many characteristic touches of realism, his cleverly handled pauses, his ingenious situations, was missed, and the author-actor probably never played to an audience so responsive or appreciative.

The players all were in fine fettle, evidently realizing fully what sort of folk were out in front, and none of them has ever done better work. Mr. Gillette, of course, came in for the lion's share of the felicitations, but it would be impossible to tell which of his associates was the most popular, for each might well have been a star, so enthusiastic was the demonstration at every point.

CANTON AND MANILA.

Max Borol, manager of Konorah, sends the following letter from Manila, P. I.:

The Konorah company arrived at Manila, Dec. 18. We had read all we could find on the subject of Manila theatrical matters, but as most of the reports came from soldiers, who had only been connected with theatrical affairs in a more or less indirect way, we find on arrival that matters are totally different from what we anticipated. We have not been here long enough for me to give you a faithful report of theatrical conditions and prospects here, but by next mail I promise you an exhaustive account.

Konorah will open at the Teatro Filipino on Dec. 27, for an indefinite season. She played Dec. 12 and 13 at Canton, China, at the Club Theatre, which has a capacity of 300, or 100 more than the entire white population of Canton, including missionaries. We played each night to more than 70 per cent. of the total number of Europeans in the town. The stage dimensions of the Club Theatre are: Depth, 28 feet; width, 34 feet; proscenium opening, 20 feet; height to proscenium, 13 feet. The scenery consists of two interior flats and two exterior drops. The illumination is by oil. The hall has a piano. No natives are admitted. The rent is \$25, Mexican, a night.

Hubbard Smith, the composer of "Listen to My Tale of Woe" and other songs, is now the American consul at Canton.

BOOKS REVIEWED.

"MYTHOLOGY FOR MODERNS," by James S. Metcalfe. The Life Publishing Company, New York.

Using one of the oldest and most dependable plans for provoking mirth—the bringing together of mythological characters and characters of the day—James S. Metcalfe has produced an amusingly whimsical little book, entitled "Mythology for Moderns." The gods and goddesses of Olympus are made to discuss matters of the day, and the result, if not instructive, is certainly humorous. The book contains many clever illustrations by Charles Dana Gibson, Oliver Herford, Charles Howard Johnson, "Chip," and F. G. Atwood.

"CANTON'S 400," by E. M. Kemble. The Life Publishing Company, New York.

Thirty of E. M. Kemble's drawings, illustrating the social side of the up-to-date negro life, are contained in a newly bound book bearing the above title. As every one knows, Mr. Kemble is a master craftsman in limning the darky "swell" humorously, and the book contains some of the best of that work he has done. "Canton's 400" is dedicated to three representative clubs of New York, San Francisco and London—the Lambs, the Bohemian, and the Savages.

ONE NIGHT STAND WONDERS.

Harry Sweatman, business-manager with Morrison's Faust, writes: "I inquired of the manager of the Opera House at Kentville, N. S. If the electric connection on the stage used alternating or direct current, and he replied that it must be alternating, as it was altered the week before. I told the advertising agent at Utica, N. Y., to place our one-sheets, reading 'The Devil is Coming,' on one-sheet boards, and to scatter them about the city. He said it could not be done, as there was a city audience against it. I told him that is just what I wanted against it."

"The Salvation Army at Berlin, Ont., made a banner of two of our one-sheets, reading 'The Devil is Coming,' but killed the effect by adding: 'He is in Berlin now and always has been.'

"The manager at Truro, N. S., asked me what I meant by advertising 'The Broken Scene.' He said that, if the scenery was broken, or in bad condition, there was no need to advertise the fact."

WAR TIME TOURING IN SOUTH AFRICA.

E. W. Thomas, with Charles Arnold's company in South Africa, writes that, after an extraordinary run of eleven weeks in Johannesburg, in spite of the exodus of the English speaking population, the company proceeded to Pretoria, where they played but eight nights, when officials warned them that it were well to go on. They left by the last passenger train out of the Boer capital, and have visited Port Elizabeth, East London, and Durban, the uncertainties of war rendering travel difficult and constant changes of route necessary. The South African tour will close at Cape Town and the company will sail thence for Sydney about March 8, expecting to play in Australia nearly a year. After their Australian tour, Mr. and Mrs. Thomas (Agnes Knights) look forward to a return to these United States.

GOSSIP.

The Countess Chiffon will be played for several performances out of town before opening at the Fifth Avenue Theatre next week.

Tom T. Shea rejoined Gus Sun's Minstrels on Jan. 23.

Mrs. Sadie C. Humphreys secured a divorce from her husband, George L. Humphreys, in this city on Jan. 22.

Katherine May Cargill (Yvette Violette) and Frederick Sherman Rook were married on Jan. 20 at Bayport, N. Y.

IN OTHER CITIES.

SAN FRANCISCO.

The event of week of Jan. 15 was the appearance at the Coliseum of the James Kidder-Ford combination in *The Winter's Tale*. It was such a complete success that it set people wondering why this piece of the great playwright was not more often presented. Never since the days of Mary Anderson had any one actress come forward to show what a world of beauty and grace lay within the character of Hermione and Perdita. The dual role was taken by Kate Kellam, and the critics here have caught but words of praise for her dual performance. Her Hermione was dignified yet full of sweet femininity. In the trilline scene she was especially sweet. Her Perdita was gay and fresh and it is a just tribute to her art to say that she succeeded in completely looking both characters. Louis James was seen at his best in the part of Autolycus. He was the ideal jester rogue, with the air of savage merriment that suited him. Mr. Stanford made a strong Leontes. It was a forcible rendering. Other characters were ably taken by Harry Johnson, Norman Hart, Harry Langdon, W. A. Lincoln, Thomas C. Cooley, Collin Kemper, John A. Elsler, and Mrs. Henry Vandenhoff. Needless to say, the engagement is proving a big pecuniary success, the house being packed to the ceiling every night. The School for Scandal is the attraction for 22; Macbeth 27 and Othello 28. The rest of the week will be devoted to *The Winter's Tale*.

The French Academy, The Court, Guick at the California 14. Mary Van Buren starred in the title-role. A great many people here think that she is the leading actress in the co., and they wished to see what she could do with a part like that made famous by Ada Rehan. The result was decidedly pleasing. Miss Van Buren has the advantage of a splendid appearance, to which she adds charm of manner and a frank, frank spirit, and while she lacked the dramatic quality that makes the character so delightful, she attracted by sheer force of personal imagination. T. Daniel Frazer essayed the part of Von New Hoff. He was agreeable, though rather boyish. Theodore Hamilton did well as the old, and Frank Mathieu as the young, soldier. Pearl Landers was pleasing in the ingenue role. In Paradise, 22-27.

Lord Windermere's Fan did well at the Alcazar 15-21. Oscar Wilde's epigrams are always highly enjoyed by San Francisco audiences, and the Alcazar Stock co. gave a very creditable interpretation of the comedy. A young English lecturer, May Blayney, took the part of Lady Windermere. She was satisfactory. Juliet Crosby earned laurels in the part of Mrs. Erylone. Marie Howe was admirably suited to the character of the Duchess of Berwick. Others worthy of mention are Clara Cross as Lady Agatha, Ernest Hastings as Lord Windermere. George Webster as Charles Danby, and Mr. Walton as Lord Augustus Lorton. Lord Chumley 22-27.

The Idol's Eye was presented at the Tivoli 15 and did so well that it is likely to be kept on for some time. The work of the co. did not suffer at all by comparison with that of the aggregation over which Frank Daniels presided. To begin with, Fred Hartman made an excellent and suitable for Daniels. He was exceptionally funny and he carried off the part of Abel Coon with wonderful spirit. Alf Wheeler, of course, was seen in his old part of the scare-crow Scotchman, and his "Hoot, mon!" was as laughable as ever. Frances Graham was the Chief Priestess. She gave us a rare musical treat; in fact, her magnificent contralto is far too good for light opera. She will be seen later on in the season in grand opera. William Schaefer made a sufficiently grotesque Don Taddeo. Anna Lister, Annie Myers, and Julie Cotte shone in minor parts.

The Marcos Grand Opera co. gave a fine production of Don Caesar of Alvin 15 at the Grand. Tom Perse, Winfield Goff, Edith Mason, William Wolff, and Arthur Woolley filled the important roles. The chorus still continues to do excellent work. The Queen's Laundry 22-27.

Big audience greeted a Hot Old Time at the Alhambra 18. The farce went great guns throughout the week. The best specialties were introduced by John Leach, John Jess, the Gleasons, Ada Melrose, Annie St. Tel, Ada Henry, Pearl Revare, Beatrice Rice, and Hyberta Pryme. At Gay Coney Island follows.

Emma Nevada gives a farewell concert at the California 22.

Felix Morris is genuinely regretted here. His dexterous little vaudeville sketches were enthusiastically appreciated whenever the comedian did a visit.

Arthur Boyce, the tenor, has rejoined the Tivoli co. after a year's absence in the East.

FRED S. MYRTLE.

MILWAUKEE.

At the Academy the Thanhouser co. drew a full house Jan. 22 with the new bill, *The Idler*. The performance was one of the most pleasing ever given by the co. Eugene Moore's interpretation of the title-role was hardly short of perfect. His treatment of the character was artistic in the highest possible degree, and carried off the part with a dash of impetuosity. Equal praise in due John M. Simpkins for his exquisite portrayal of Sir John Harding. He played his opening scenes with commendable restraint and moderation, and approached the dramatic climax in the third act with splendid effect. Frances Whitehouse appeared with the co. for the first time as Kate Mayweather, and proved herself an actress of keen perception and experienced technique. Her reception was very cordial. Miss Ross, who accepted herself with great credit as Lady Hardinge, was thoroughly thorough in touch with Mrs. Cross, and Edgar Baume was an earnest and sincere Simeon Strong. R. C. Chamberlin, Samuel Lewis, and Lulu Hastings presented the remaining roles excellently, and the stage settings were, as usual, very handsome. *The Merchant of Venice* 29-4, with Frederick Paulding as Shylock.

Kellar opened a week's engagement at the Bijou 21 to crowded houses, and the demand for seats has since exhausted the supply. The performance was divided into three parts, slight-of-hand tricks in the first, mind-reading and deceptive cabinet tricks in the second, and optical illusions in the third. Mr. Kellar proved himself a complete master of his art, and better pleased audiences have never been seen in the Bijou than those who witnessed the magician's skillful exercises. *The Transformation* and *Transformation* were marvelously clever, and elicited very enthusiastic applause, in which Mrs. Kellar, who assisted, shared. Through the Breakers 28-3.

Lots of To-day was the offering of the stock co. at the Pabst Theater 21. The play is a drama by Robert Misch, and was favorably received by a large audience. *Cypriene* will be given 23, and a double bill consisting of *Shane* and *John* 24, will be presented 28, in the benefit of Lulu Kraus, one of the most popular and valued members of the co. and an actor of great ability and talent. The Milwaukee Musical Society gave its 20th concert at the Pabst 23 before a large and appreciative audience. The principal soloists were Hans Breuer and Elsa Riegger, Vladimir de Pachmann will appear at the Pabst 25, and Paderevski 1.

The Jefferson Comedy co. in Rip Van Winkle played a fine night's entertainment at the Davidson 21 to poor business. Kelcy Shannon co. 29-31.

Treasurer A. L. Hall of the Academy is a busy man; I learn that all the seats for *The Merchant of Venice* were sold for the entire week several days before rehearsals began on the play. Manager Thanhouser and Director Paulding promise a superb production.

Two Little Vagrants will be the attraction at the Alhambra 28-3. Mildred Holland will head the cast. William Verence and Donald Bowles are enjoying a well-earned vacation this week.

CLAUDE L. N. NORRIE.

NEW ORLEANS.

At the Grand Opera House the Baldwin-Melville Stock co. presented *Cyrano de Bergerac* Jan. 21-27, and a packed house greeted every performance. The play was put on satisfactorily. Mr. Farnum in the title-role successfully interpreted the character. Esther Lyons as Roxane was captivating. The work of the others in the co. was in line with the efforts of the two principals. The scenery and costumes deserve mention, and the management is to be complimented on the whole production. *The Romany Rye* 28-3.

At the Toulane the Jeffries-Sharkey pictures were shown to fair business 21-27. A Sunday Girl 28.

A Hot Old Time with Emma and Johnnie Ray as the principal female principals, was at the Crescent 21-27. The co. is well supplied with singers, dancers, and comedians. Jack and the Beanstalk 28-3.

At the French Opera House Lucie de Lammermoor and Cavalleria Rusticana were the offerings for the twenty-seventh subscription performance. Both operas were rendered in a highly artistic manner. *Viviane*, a new French opera, was put on here for the first time in America 21, but did not make the anticipated hit. The *Libretto* is the work of M. Vanloo, and bristles with the customary French wit. A few of the situations are clever, and the motive of the plot acceptable. The music is by Andre Messager, and scintillates her and there with a spark of genius, otherwise it is very ordinary and does not rank with any of the other comic operas. The performance was not received with considerable disappointment. The plot develops the story of a patrician lady, who in order to win the love of her handsome but unwilling suitor disfigures herself as a grecette, and meets him in a flower-store. The second act presents a suburban garden and restaurant where the third act is in the Tuileries garden. The how is made to see the deception practised upon him, and that the grecette of whom he is smitten is no other than his first affianced. M. Rosset, as Count Florestan, made the most of his part. Madame Du-

pua, as Veronique, was cutely clever, and sang her few numbers well. Madame Frassetto's efforts were also pleasing. Madame Arnal, as a middle-aged woman with an artless temperament, was very funny, and together with MM. Moret and Dambrine, showed rare judgment in re-engaging M. Vianesi, who, owing to some misfortune, had been disposed. The orchestra and chorus are again on their mettle, and harmony is re-established in the personnel of the co. Solambo 25. *Pallade* and *Cavalleria* 27. J. MARSHALL QUINTERO.

BUFFALO.

Sporting Life packed the Star Jan. 18-20. This melodrama had been seen here before, but the interest in it seems not to have decreased one whit. A remarkably strong co. gave a most enjoyable performance. Joseph Kilgour in the leading role was manly and forceful. Elite Proctor Otto received a great deal of praise from local critics for her realistic impersonation of Alice de Carteret. The murder scene in the third act in which she and Charles F. Gotthold participated was startling. Freda, as Alice, Andrew came in for a large share of praise, and he deserved it. Others worthy of mention are Hardee Kirkland, Joseph Wheeler, Marion Elmore, Frances Stevens, and Adelaid Warren. Henry Miller in *The Only Way* well presented, and is strong. The co. included Earle Stoddart, J. H. Stoddart, Byron Douglas, Frank McElroy, Mabel Diet and Gertrude Finney. The work of Miss Finney is worthy of special comment. Because She Loved Him So 25-27. Modjeska 29-31. E. H. Sothern 1-3.

A Lion's Heart proved to be the sort of drama to attract the Lyceum patrons. The co. was a large one and sufficiently strong. A big week's business resulted. In Old Kentucky 23-3.

The bill at the Empire 22-27 was *Camille*. This play hardly seemed adapted to the tastes of the Empire's clientele. The *Player* follows.

Manager Shea has gone to Chicago on a business trip. He has several novelties in view which he hopes to book for his theatre here.

A great many suggestions are pouring in on Manager Laughlin for a name for his new theatre, formerly Music Hall. As yet he has come to no decision.

Eliza Spencer and Isabel Pengra are in the city. They witnessed a performance of Henry Miller at the Star one evening this week.

Paderevski gave a recital at the Central Church 24 to one of the biggest audiences ever gathered together in Buffalo. The pianist was greeted with great enthusiasm.

Articles of incorporation for Shea's Yonge Street Theatre were filed with the County Clerk this week. The co. is capitalized at \$6,000. The theatre is to be conducted in Toronto. The directors are John Kreitner, Robert F. Schelling, and Josephine Shea. RENNOLD WOLF.

MONTREAL.

This has been a week of exceptionally good attractions. The Great Ruby at Her Majesty's, and The Rounders at the Academy are both doing large business. In The Rounders there are any number of clever people who keep the fun constantly going, and the plot is much clearer and more consistent than that of most musical comedies. Hits were scored by Harry Davenport, Thomas Q. Seabrooke, and D. L. Christie McDonald was charming as Priscilla, Phyllis Brant made beautiful Theo, and Marie George an excellent Stella Gillette. A Great Slave 20-23.

The Great Ruby is put on with a wealth of scenery and stage realism such as is seldom seen. Isabella Urquhart made a capital Lady Garnett. Louise Thordyke Bouchault a striking Countess Charkoff. and Florence Smith did good work as Louise Jupp. White Whittaker was manly and handsome Prince Louis, and Frank Lester scored as the detective.

Two clever character sketches were given by Victor de Silke as Sir Simon Beauchene, and Robert Greppo as Lord George Hartopp.

Young Mrs. Winthrop was produced to good business at the Francais 22, and Stella Bees, the new leading woman, made her first appearance. Constance Winthrop is a peculiar part and hardly a fair test by which to judge an actress. Miss Ross, her best work thus far, did a creditable job in the queenly empress scenes. In the stronger parts she showed a tendency to be melodramatic. Fred Webber made a capable Buxton Scott, showing to most advantage in the serious portions of the fourth act. Lucius Henderson was good as Douglass Winthrop. The parts of the blind girl Edith and her young lover Herbert were very prettily played by Eugene Hayden and Joseph A. Cleworth. Lillian Berkman made a dashing Mrs. Dixie Chetwynd, and William Schellino made the most of Mrs. Winthrop. The musical efforts, Binn, Boom, Brr, do one of the best acts seen here this season. *The Crust of Society* 20-23.

At the Theatre Royal the Imperial Burlesquers are presenting a good bill to large business. Jones, Grant and Jones, Blanche Newcombe, and Lawrence Crane are among the chief features. Remember the Maids 28-3.

MINNEAPOLIS.

A New York Brewer was presented at the Metropolitan Theatre Jan. 18-20 to good business, and was well received. Adel Philipp made a very good impression. In the title-role of *Louise Strunk* Mrs. von Wegen made a decided hit as Hilda Hamelinthe. The others were equal to the demands made upon them. An exceptionally well-balanced co. was given Brown's in Town 21-24, opening to a large and appreciative audience. Mark Swan and Webster Cullinan were irresistably funny as Dick Preston and Arthur. Howard, respectively. Mamie Williams was an exceptionally good Alice. C. H. Elmer was an excellent Abel Preston. Freda, as Letty, Jessie Mac Hall caught the house as Suzanne Darc. Fannie Midgely contributed a clever hit character as Primrose, and Monica Lee made a pleasing Freda. Because She Loved Him So 21-23.

At the Theatre Royal the Imperial Burlesquers are presenting a good bill to large business. Jones, Grant and Jones, Blanche Newcombe, and Lawrence Crane are among the chief features. Remember the Maids 28-3.

ST. PAUL.

At the White Horse Tavern was seen at the Metropolitan Opera House Jan. 18-20. The first of the series of Sunday afternoon concerts by the Danz Symphony Orchestra was given 21 before a large and appreciative audience. Because She Loved Him So 21-23. Brown's in Town 24-26. The moving pictures of *The Passion Play* will be presented at matinees 22, 23, 25, 26 and 28. Hearts of Oak 28-31.

Bessie Montgomery, Pearl Torrence, and Marie Jordon. A Black Sheep 20-3.

The Night Before Christmas held the boards of the Cleveland Theatre 22-27 and was well received. On the Suwanee River 20-3.

D. F. Hennessy, who is to manage the Empire Theatre, arrived in town 26 and will arrange to open the new house on schedule time 29, if possible, but because of the labor troubles connected with the building, it is not likely the opening will take place until Monday, Feb. 3.

Paderevski played to an immense audience at Gray's Armory 25. WILLIAM CRASTON.

LOUISVILLE.

At Macaulay's Theatre Mr. and Mrs. Kendall will present The Elder Miss Blossom Jan. 25. West's Minstrels 29-31.

Harry Glazier, under the management of E. B. Stahl, presented a spectacular version of The Three Musketeers at the Avenue Theatre 21. The young actor was supported by an excellent co. and created a favorable impression. The scenery calls for special commendation. Mistakes will Happen 28-3.

The McFadden Stock co. put on *Midnight* 20-22, with special scenes. James M. Bishop appeared to advantage in the title-role. Robert McWade Jr. and Frank Kendrich made all possible of the parts of the correspondents. Jeannine Rodgers was a sympathetic Nadia, and Henry Napier, the new heavy man of the co., made his initial appearance as Ivan Cigarette, making a great impression.

The May Musical Festival will be held at the Auditorium May 14-15. The Boston Symphony Orchestra, under Emil Mollenhauer, has been engaged, and George Williams and Ben Davis, who sang at the last Festival, have been re-engaged. Osborne McComathy is drilling the chorus in "The C'mon Sodas," and "The Wedding Feast of Hiawatha."

The version of The Three Musketeers presented by Harry Glazier is to be Edmund Day, formerly a member of the Moffett Stock.

The Dramatic Club, a local organization, is to give A Tragedy early in February. It will be staged by Frederick Bock, of the Temple.

Former Manager Bourlier is rapidly recovering from his recent illness. CHARLES D. CLARKE.

NEWARK.

The bill at the Newark Jan. 22-25 was *Chippewa* in Old Kentucky 22-23. The *Empire* 24-27 was *Camille*. This play hardly seemed adapted to the tastes of the Empire's clientele.

The *Player* follows. The *Player* follows.

Manager Shea has gone to Chicago on a business trip. He has several novelties in view which he hopes to book for his theatre here.

A great many suggestions are pouring in on Manager Laughlin for a name for his new theatre, formerly Music Hall.

Eliza Spencer and Isabel Pengra are in the city. They witnessed a performance of Henry Miller at the Star one evening this week.

Paderevski gave a recital at the Central Church 24 to one of the biggest audiences ever gathered together in Buffalo. The pianist was greeted with great enthusiasm.

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TO CORRESPONDENTS.

Monday, Feb. 12, Lincoln Day, being a holiday in New York State, it will be necessary for THE MIRROR to go to press earlier than usual on the number to bear date Feb. 17. Correspondents therefore are requested to forward the letters that ordinarily would reach this office on Thursday and Friday, Feb. 8 and 9, at least twenty-four hours earlier than usual.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (R. S. Douglass, manager): Alfred A. Franklin, banjo player, small house Jan. 19. A Hot Old Time drew an immense audience Jan. 19, which showered applause upon the entire co. The Prodigious Father failed to entertain a small house 22. Primrose and Dockstader's Minstrels 24. A Runaway Girl 5. The Evil Eye 7. Stuart Robson 9. Jack and the Beanstalk 10. —AUDITORIUM (Ben S. Thiesen, manager): Robson Theatre had good business 15-20, presenting The Fatal Check. Caso Adrift, Camille, The Inventor, East Lynne and Dan Crockett. Mahine's Minstrels gave creditable performances to a top-heavy house 20. A Jay from Jayville 26, 27. Scott's Minstrels 2, 3. Murray's Comedians 5. —LYCEUM (H. K. White, manager): Ida Benfrey, clowns, entertained a large gathering 16. Alexander Black presented his picture play, Miss Jerry, to a good house 23. —SEALS HALL (Claude Seals, manager): Louis Spencer Daniel, reader and interpreter, eight business; audience pleased.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Weidemann's Comedians in Little Miss Thompson, A Soldier's Sweetheart, Bangs Dazie, Down in Egypt, The Steam Laundry, Tea Nights in a Barroom, Cinderella, and About Town to large audiences, Jan. 18-20. Nashville Students and Gideon's Minstrels 26. —MONTGOMERY THEATRE (S. E. Hirsch and Brother, managers): A good co. presented The White Slave to fair business 18. Jeffries-Sharkey pictures to small audience 19. Primrose and Dockstader's Minstrels 23. A Runaway Girl 22.

MOBILE.—THEATRE (J. Tannenbaum, manager): The White Slave Jan. 15; capable co.; large business. Jeffries-Sharkey pictures 20; good business. Primrose and Dockstader's Minstrels 22. Joshua Simpkins 24. A Runaway Girl 26, 27.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Herald Square Opera co. failed to appear on account of missing railroad connections. Mahara Brothers' Minstrels 27.

ARIZONA.

PHOENIX.—DORRIS THEATRE (R. M. Dorris, manager): Uncle Josh Sprague Jan. 17 to good business. Black Crook 27. The Christian 29. A Hot Old Time 31. Flanigan's Ball 6.

ARKANSAS.

LITTLE ROCK.—CAPITOL THEATRE (R. S. Hamilton, manager): Jack and the Beanstalk Jan. 15. Walsh-Melbourne MacDowell 16-17 in Cleopatra, and La Tosca. Harry Corson Clarke in What Happened to Jones 19; large house; performance good. Scott's Minstrels 20; good house; performances poor. A Colonial Girl 21. Jolly Old Chums 22. Bass 23. A Green-Eyed Monster 25.

NEWPORT.—OPERA HOUSE (G. E. Doherty, manager): Louis Doherty Co. on Jan. 11; good performance and house. Scott's Minstrels 24. Jolly Old Chums 25. —ITEM: At the performance of Mahon's Minstrels Manager Doherty was presented with a diamond ring by his friends.

HOT SPRINGS.—OPERA HOUSE (Brigham and Head, managers): Jack and the Beanstalk Jan. 16. What Happened to Jones 18; good house. Scott's Minstrels 19; audience pleased. Faust 22. A Colonial Girl 23. Bass 25. Bass 26. A Green-Eyed Monster 27.

PORT SMITH.—TILLES THEATRE (George Tilley, manager): Harry Hanson Jan. 18; good audience; large house. Harry Corson Clarke in What Happened to Jones 20; large and pleased audience. Bass 21.

JONESBORO.—MALONE THEATRE (W.H. T. Malone, manager): A Jay from Jayville Jan. 13; R. O. R.; performance fair. Ex-Gov. Taylor lecture 15. Other People's Money 23. Scott's Minstrels 25.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Brown's in Town Jan. 20; fair and pleased audience. Two Merry Tramps 24. Under the Dome 31. Labadie's Faust 25.

PREScott.—GREENON OPERA HOUSE (W. S. Wolfe, manager): Labadie's Faust Jan. 25; performance good. Barlow Brothers' Minstrels 6.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Goth, Mrs. Moore and Co., managers): The Christian drew immense houses Jan. 15, 16; receipts \$2,450; very delighted Emma Nevada 23, 24. —WEEDY THE ATRE (Landers Stevens, manager): Grand Stock co. presented The Red, White and Blue 14-20. It proved a good drawing card. Landers Stevens did clever work. Malone's Wedding 21-27. —ITEM: Professor Morris' dog and pony show have leased the Exposition Building in this city, and with their training here during the winter months, the friends' reception tendered Putney Grimes 18 was a grand success. Mr. Grimes will leave for London shortly.

LOS ANGELES.—THEATRE (H. C. Wright, manager): The Spider and the Fly drew well Jan. 18, 21; excellent performances. A Hot Old Time 22-24. The Christian 25-27. Leon, hypnotist, 29. —MOSCOW'S BURRANK THEATRE (Oliver Moroso, manager): Gru's Opera co. opened four week's engagement 14 in Wang, drawing deservedly large houses. The Mikado and Sadie Pasha 21-27.

FRESNO-BURTON OPERA HOUSE (R. G. Burton, manager): Julie Grant 20. In the Jester and The Gondolier Jan. 12, 13; business fair. Emma Nevada to an appreciative audience 15; receipts \$1,350. The Christian 20. A Hot Old Time 22. Elfen Stock co. 23.

BAKERSFIELD.—SCRIBNER OPERA HOUSE (W. H. Scribner, manager): Mr. Plaster of Paris Jan. 13; poor performance; full house. Duncan Clark's Minstrels 18; poor performance; small audience.

SANTA ANA.—GRAND OPERA HOUSE (William McCulloch, manager): Lecture by Howard Malcolm Ticknor Jan. 19. The Spider and the Fly 22. A Hot Old Time 26.

POMONA.—ARMORY OPERA HOUSE (N. C. Peoley, manager): The Spider and the Fly to fair sized audience Jan. 17.

SAN JOSE.—VICTORY THEATRE (C. P. Hall, manager): The Christian Jan. 17; good co.; large audience. Emma Nevada 20; good co. and business.

SAN BERNARDINO.—OPERA HOUSE (Martin Kiplinger, manager): The Spider and the Fly Jan. 15; good house; fair performance.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Mr. Plaster of Paris Jan. 8; fair house; audience pleased.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): His Better Half Jan. 19. Remember the Maine 20. Faust 21. Sowing the Wind 12. —ITEM: Remember the Maine Jan. 9. Murray and Mack 13, and The Queen of the Desert 15, all canceled.

COLORADO SPRINGS.—GRAND OPERA HOUSE (D. R. McCarthy, manager): A large and brilliant audience greeted Scalchi Jan. 17 in II Trovatore. Black Patti's Troubadours 22; large house; co. well received.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McCarthy, manager): Black Patti's Troubadours to a crowded house Jan. 21. Who's Who 4. Walsh-MacDowell on 11, 12. Sowing the Wind 13.

GREENLEY.—OPERA HOUSE (W. A. Heaton, manager): Scalchi Concert co. 18; large audience; receipts \$400. Fred Emerson Brooks 21. Otto Skinner 2.

OURAY.—WRIGHT'S OPERA HOUSE (David Frakes, manager): His Better Half Jan. 18; good business. McCarthy's Mishaps 24. Gilhooley's Reception 25.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): A Trip to Chinatown Jan. 18; large

and pleased audience. Scalchi Concert co. 19; good business; patrons delighted.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Remember the Maine Jan. 26.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Why Smith Left Home to fair business Jan. 19, 20. The fair co. of the most laughable men here this season, with their excellent hands and scored an emphatic hit. Annie Yeomans was greeted with hearty applause every time she appeared. Maudie Armbuckle, Brandon Douglass, and in fact every member of the co. deserve mention. Children of the Ghetto 23-24 was enjoyed by audiences that made up in enthusiasm what they lacked in numbers. It is an unusually interesting play, beautified staged. The dramatic motive is hardly strong enough to make a powerful play, but Mr. Zangwill has used it to the best possible advantage. The dialogue is good, characterization is excellent, and the atmosphere refreshing. All the roles were skillfully handled. Wilton Lackaye adding to his reputation by his masterly performance of Roy Schmede. Robert Edward Roscoe Moulton and William Morris in the instant favor. Annie Russell 26. The Girl from Maxim's (feature) 27. The Dairy Farm 28. The Royal Box 1. Sonsa's Band 5. James K. Hackett 6. Symphony Concert 8. Sarah Cowell Le Moine 9, 10. The Rounders 12. Mrs. Leslie Carter 15-17. —NEW GRAND OPERA HOUSE (G. B. Bunnell, manager): W. H. Van Buren, assistant manager; Henry Santley co. 18-20 delighted large audiences. Henry Santley had written in his new farce Hello Bill, which had its initial performance 22-24. While mistaken identity is the theme it is shown in a new dress and upon it hangs many novel and funny situations. The co. includes George Ober, Frederic L. Power, John Hyams, Louise Royce, Ada Deaves, and Madeline Lack. The specialties by John Hyams are pleasing and reflect great credit upon the talented comedian. With a little care and training Hello Bill should be one of the successes of the season. A Man of Mystery 25-27. Uhoh, Aberration 29. Steven's U. T. C. 1, 2. All the Comforts of Home 5-7. Across the Pacific 15-17. —ITEM: Present Eddie Eldridge, Jr. and Archie Van Buren, son of Manager Van Buren, are being congratulated upon the success of the H. H. H. S. at Music Hall recently. —A Man of Mystery 25-27. Uhoh, Aberration 29. Steven's U. T. C. 1, 2. All the Comforts of Home 5-7. Across the Pacific 15-17. —ITEM: Present Eddie Eldridge, Jr. and Archie Van Buren, son of Manager Van Buren, are being congratulated upon the success of the H. H. H. S. at Music Hall recently. —A Man of Mystery 25-27. Uhoh, Aberration 29. Steven's U. T. C. 1, 2. All the Comforts of Home 5-7. Across the Pacific 15-17. —ITEM: Present Eddie Eldridge, Jr. and Archie Van Buren, son of Manager Van Buren, are being congratulated upon the success of the H. H. H. S. at Music Hall recently. —A Man of Mystery 25-27. Uhoh, Aberration 29. Steven's U. T. C. 1, 2. All the Comforts of Home 5-7. 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hart went to St. Joseph, Mich., 19 to participate in the initiation of a new lodge at that place. John T. Graves lectured in the auditorium 21 to large audience.

VALPARAISO. — NEW MEMORIAL OPERA HOUSE (A. F. Helmman, manager): The Dazzler Jan. 20; benefit Elsie; big house; excellent performance. A Royal Reception 21; good performance. Courtesy-Morgan co. in The Witch of Wall Street 23; good business; satisfactory performance. A Bachelor's Honeymoon 2. *Midnight in Chinatown* 12. — **GRAND OPERA HOUSE** (John Brodie, manager): Dark. — ITEM: The Elks gave a hard times social and banquet 18. Members of The Dazzler co. entertained.

FT. WAYNE-TEMPLE THEATRE (F. E. Stander, manager): McFadden's Row of Flats Jan. 19; S. R. O.; audience pleased. Rose Coghlan in The White Heather 20; packed houses. The Adventure of Lady Ursula 23; William and the French Drak at once better; fair performance. Devil's Auction 24; business. A Milk White Flag 25. Kidnapped in New York 27. Paul Kaurav 29. Hotel Tropic Turvy 31. A Temperance Town 1.

LOGANSPORT. — DOLAN'S OPERA HOUSE: (William Dolan, manager): What Happened to Jones 16; another hit Jan. 16; crowded house; first-class performance. Night Owls 18; pleased a fair house. Belle Archer and an excellent co. in A Contented Woman 20; delighted audience; large house. John Griffith in The Three Musketeers 22; pleased a large house. Pudd'nhead Wilson 25. The King of the Opium Ring 27. Next Door 29.

RICHMOND. — THE GENNETT (Murray and Swisher, managers): What Happened to Jones Jan. 18; good business; performance good. The Adventure of Lady Ursula 22; fair business; excellent performance. Hotel Tropic Turvy 1. Secret Service 7. — **THE PHILLIPS** (Murray and Swisher, managers): Night Owls 29; fair business; performance vulgar. Vanity Fair 24. Wills Brothers co. 23-27. Bailey U. T. C. 2.

VINCENNES. — MCJIMSEY'S THEATRE (Guy McJimsey, manager): Other People's Money was well received by a fair house Jan. 12. Brown's in Town drew well 16, but proved disappointing. Don't Tell Me We drew a small house 19. Hotel Tropic Turvy delighted a crowded house 22. Bertie Fowler was decidedly clever. The Adventure of Lady Ursula 26. A Big Time Reception (return) 29.

TERRE HAUTE-GRAND OPERA HOUSE (T. W. Barbydt, Jr., manager): The Great Northwest to topheavy house Jan. 17. A Colonial Girl 18. Vanity Fair disappointed a large house 20. Edwin Mayo and an excellent co. admirably presented Pudd'nhead Wilson to fair house 22. Hotel Tropic Turvy 23 drew a fair house. Josie De Witt was the best feature of the performance.

EVANSVILLE-GRAND (King Coles, manager): Brown's in Town Jan. 17; fair house. Bowers and Biddle's Millions 18; good house. Colonial Girl 19. The White Heather 26. Jefferson Comedy co. 29. A Poor Relation 2. A Hot Old Time 3. — **PEOPLE'S** (T. J. Groves, manager): Hotel Tropic Turvy 21; packed house; performance good. A Royal Reception 28. The Heart of Chicago 4.

DUNKIRK-TODD OPERA HOUSE (Charles W. Todd, manager): Wills Brothers' co. Jan. 18-20 in Atlantic City. Two Old Crones and Bosom Friends to packed houses; audiences pleased. Peck's Bad Boy 25. Lillian Tucker co. 29-31. How Hoppy was She Tracked 1. Uncle Josh 18. Special 20. The King of the Opium Ring 22. S. R. O. 23. — ITEM: Charles Vought is reorganizing the Lillian Tucker co. here.

CRAZED-GRILL-ILLIE-MUSIC HALL (Townley and The Grill, managers): A Contented Woman Jan. 12; large and pleased house. Wabash College Glee Club 19; fair house. Elks' Burlesque Circus 22. S. R. O. Lew Graham, of Ringling's Circus, as ringmaster, added greatly to the performance. Carl Scott and Am. Jones were excellent.

PORTLAND-AUDITORIUM (Andrews and Little, managers): Aiken Stock co. 14-20, presenting The Hero of the Oregon. The Judge, Sundown Mine. His Lordship, Is Marriage a Failure and Ten Nights in a Barroom; business and performances poor. Mountain Flowers business 15 to S. R. O.

MADISON-GRAND OPERA HOUSE (C. M. Murphy, manager): Eddie's Comedians opened for a week Jan. 12; crowded house, giving satisfaction. Repertoire: A Country Sweetheart, Ziz, the Pet of the West, My Mother-in-Law, Swan Swanson, Cyclone, Cinderella, and The Great Labor Strike.

UNION CITY-UNION GRAND THEATRE (S. J. Fisher, manager): Next Door Jan. 19; fair performance; fair house. Wills Brothers' co. 22-24, presenting in Atlantic City. Two Old Crones and Bosom Friends gave satisfaction to good business. Henshaw and Ten Broek 39.

FRANKFORT-COLUMBIA THEATRE (J. J. Augie, manager): Belle Archer and a strong co. in A Contented Woman 18. An crowded house; first performance. Eddie's Comedians 18; given satisfaction to large audience. My Friend from India 6. Why Smith Came Down 9.

AUBURN-HENRY'S OPERA HOUSE (J. C. Hen-27, manager): Midnight in Chinatown to S. R. O. Jan. 22. Mack Fenton Stock co. 22-24, opened to a large house in La Belle Marie, with My Uncle from New York, and Law and Labor to follow.

PLYMOUTH-CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Mozart Symphony Club Jan. 18; crowded house; pleased audience. Cook Brothers' Ten Nights in a Barroom 28. Canadian Jubilee Singers 7. Peck's Bad Boy 12.

BEDFORD-GRAND OPERA HOUSE (F. X. Johnson, manager): Clark Comedy co. Jan. 18-20; poor co. and business. Jeffries-Sharkey pictures 25. A Boy's Reception 26. Maloney's Wedding 3. The Heart of Chicago 6.

ANDERSON-GRAND OPERA HOUSE (J. B. Dickson, manager): Next Door Jan. 22; good performance; big business. John Griffith in The Three Musketeers 22; gave satisfaction to good house. Bailey's U. T. C. 23; big business; performances fair.

PERU-MILLER OPERA HOUSE (H. L. Miller, manager): Wicked London Jan. 25. A Milk White Flag 26. A Bachelor's Honeymoon 31. John Griffith 1. Lorraine Hollis 5. Peck's Bad Boy 7. My Friend from India 9.

BRAZIL-McGREGOR OPERA HOUSE (W. H. Levitt, manager): Moulin Rouge co. Jan. 17 to 20; repertory; good performance. A bunch of Keys 22. S. R. O.; audience given. Watson Sisters co. 26. John Griffith 7.

ELWOOD-OPERA HOUSE (Joe A. Kramer, manager): Just Before Dawn Jan. 17; appreciative house; fine scenic effects. Old Money Bag 18. Next Door 21; S. R. O.; fine comedy. John Griffith 24. Elks' Minstrels 26, 27.

DECATUR-BOSSE'S OPERA HOUSE (J. W. Bosse, manager): Bosse's U. T. C. Jan. 19; good performance; crowded house. Aiken Stock co. opened for a week 22 to good house.

MICHIGAN CITY-ARMORY OPERA HOUSE (E. F. Baier, manager): Fabio Romani to S. R. O. Jan. 22; satisfaction given. Courtesy-Morgan co. 29. Peck's Bad Boy 12. My Friend from India 19.

SULLIVAN-PEOPLE'S THEATRE (W. E. Burton, manager): Side Tracked Jan. 9; receipts \$250; performance pleasing. Don't Tell My Wife 16; receipts \$105; satisfaction given. Maloney's Wedding 30.

ROCHESTER-ACADEMY OF MUSIC (Davidson Brothers, managers): Two Jolly Boys Jan. 11; fair house; excellent co. Cook Brothers' Ten Nights in a Barroom 27.

CONIVERSVILLE-ANDRE'S THEATRE (D. W. Andre, manager): Next Door Jan. 17; large business; fair performance. John Griffith 23. The World Against Her 29.

ELKHART-BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): Humpty Dumpty Jan. 20; excellent performance. S. R. O. Through the Breakers 22; large and pleased house.

GOSHEN-IRVYN OPERA HOUSE (F. J. Irvin, manager): The Heart of Maryland Jan. 19; performance good; large house. A Royal Reception 23; fair house; fair performance. Fanny Rice 7.

LA FAYETTE-GRAND OPERA HOUSE (Max Born, manager): Willie Collier Jan. 16 in Mr. Smooth to good business. Rose Coghlan 22. Pudd'nhead Wilson 24.

LA PORTE-HALL'S OPERA HOUSE (Wilbur J. Hall, manager): Fabio Romani to packed house Jan. 23. Martha Beaumont deserves special mention.

WABASH-HARTER'S OPERA HOUSE (J. M. Harter, manager): J. B. De Motte lectured Jan. 22 to full house. De Witte Miller 7.

ROCKVILLE-OPERA HOUSE (Theodore F. Gable, manager): Maloney's Wedding Jan. 29. — **CHARLES CITY-BILDETH OPERA HOUSE** (H. Shaw, manager): A Breezy Time Jan. 20; fair business; co. good. A Merry Chase 1.

GRINNELL-PRESTON'S OPERA HOUSE (Harry Preston, manager): Side Tracked 29; Old Uncle E. Warren, manager: Dark.

KANSAS. — **TOPEKA-CRAWFORD OPERA HOUSE** (O. T. Crawford, local manager): Williams and Walker Jan. 16; S. R. O. The clever stars were able to support the audience pleased. Vladimir Romanoff 18; full house. The Dawn of Freedom 19; fair business. Too Much Money 20; crowded house. Mr. Crawford is starring Daniel F. McCoy in this play, supported by Thomas Hosier, Arthur B. Lynda, Wilkes Stewart, Dolly Davenport, Olive Grandison, Violet King, and Marie Del Vecchio. — **GRAND OPERA HOUSE** (James L. King, manager): Manhattan Stock co. 15-21; good business and co. in the cast were Pietro Sosa, Bertram Mills, James Bertram, Carl Flemming, Jack Long, Helen Merle, Laura Winslow, and Newton Lulu Delino, and Kittle Walsh. — ITEM: W. W. Brown, manager of the Manhattan Stock co. will close with the co. March 1, and is engaged with the Norris Dog and Pony Show. Bertram Miller has been engaged to take the place of Walter Armine. The Elks entertained the co. at a social session 19.

THOMAS R. HYATT.

SALINA-OPERA HOUSE (W. P. Muller, manager): Marc, magician, 13; delighted a full house. Pauline hypnotist, and Caravaggio's mind reader, 16. 20, entertainment. Large houses. A Stranger in New York (Cohen's local) 25. Darkest Russia 27. The Real Widow Brown 2. What Happened to Jones 5. A Wise Woman 12.

PITTSBURG-OPERA HOUSE (W. W. Bell, manager): The Crows Jan. 15-19 in The Black Diamond, The French Spy, Monte Cristo, Faust, and The Castaways; good houses. The Real Widow Brown 20 to capacity; performance good. Cinematoscope 22.

INDIAN TERRITORY.

ARMORE-OPERA HOUSE (H. Aronson, manager): Jane Coombs 15 canceled on account of small box.

IOWA.

SIOUX CITY-GRAND OPERA HOUSE (A. B. Bowles, manager): Walker Whiteside to good and enthusiastic house. He is ably supported by Lelia Wolstan. Mr.

Whiteside was seen in Hamlet here five years ago, but his work has improved materially and the performance given 17 was excellent. William Sherwood, and his co. to large house 18. Mathews and Bulger in By the Sea 19. Whiteside to a crowded house. Mathews and Bulger and Jessie Charles carried off the honors. Darkest Russia 20; good house. Herbert Fortier, Katherine Willard, and Kate Jepson deserve special mention. At the White House Tavern 22 Tim Murphy 24. A Wise Woman 25. Eugenie Blair 1. Brown's in Town 3. — ITEM: Thomas 20. Beyond the Rockies 21. — ITEM: Jones, C. A. 16 to J. H. Todd, a professional, assisted by home talent. Jane Lenox, of The Sea Waves co. fainted during the third act.

DES MOINES-FOSTER'S OPERA HOUSE (William Foster, manager): Pudd'nhead Wilson Jan. 15, 16; delighted large audiences. Tim Murphy (return engagement) in The Carpetbagger to topheavy house 20. Eddie Skinner postponed till 21. Fulgar's Stars 23. Eugene 25. — **GRAND OPERA HOUSE** (William Foster, manager): The King of the Opium Ring 15-17; big business; big house. You Youson 19, 20; pleasing performances; big houses. The Air Ship 24. 25. On the Wabash 26. Harrison J. Wolfe 29. Side Tracked 31. Old Uncle Jed 2. — **METROPOLITAN THEATRE** (Van Vliet and Patek, managers): The King of the Opium Ring 15-17; big business; big house. You Youson 19, 20; pleasing performances; big houses. The Air Ship 24. 25. On the Wabash 26. Harrison J. Wolfe 29. Side Tracked 31. Old Uncle Jed 2. — **THE ST. AMBROSE DRAMATIC SOCIETY** (John Foster's): The St. Ambrose Dramatic Society presented Uncle Josh at Foster's 17 to an immense house. This organization contains excellent talent.

CLINTON-ECONOMIC THEATRE (Busby Brothers, managers): A Wise Woman Jan. 18; fair business; a moderate success. On the Wabash 19; light business; acting talent invisible. The King of the Opium Ring 20; good business; pleased its patrons. The Lady of Lyons was produced 22 by William Owen, ably assisted by J. W. McConnell, Camilla Reynolds the co. in the large and appropriate house. The same co. in David Garrick 23; a good house; nice performance. A Breezy Time 27. The Heart of Maryland 29. Why Smith Left Home 30. A Contented Woman 3. Under the Red Rose 8.

COUNCIL BLUFFS-BOHANY THEATRE (Steves and Kennedy, managers): The Air Ship Jan. 21 to capacity; satisfactory performance. Williams and Walker 28. Corinne 29. A Wise Woman 30. Brown's in Town 4. Known as hypnotist, 5-10. Coontown 11. Black Eyes 12. — ITEM: Uncle Jed 13. — ITEM: The St. Ambrose Dramatic Society presented Uncle Josh at Foster's 17 to an immense house. This organization contains excellent talent.

ARKANSAS CITY-FIFTH AVENUE OPERA HOUSE (Arkansas Gipson, manager): A Trip to Chinatown Jan. 18; performance first class; business fair. Too Much Money 26. Black Patti's Troubadours 30.

NEWTON-RAGSDALE OPERA HOUSE (W. J. Pucci, manager): The Dawn of Freedom Jan. 16; good business; satisfaction given.

PORT SCOTT-DAVISON THEATRE (Harry Davison, manager): Corinne in The Little Host Jan. 17; performance up to expectations. Zaza 30.

HORTON-HIGH STREET OPERA HOUSE (Bailey and Fox, managers): Markee Family Band Jan. 20.

WINFIELD-GRAND OPERA HOUSE (T. B. Myers, manager): A Stranger in New York Jan. 25. Darkest Russia 29. The Real Widow Brown 1. What Happened to Jones 6. A Wise Woman 14.

EMPORIA-WHITLEY OPERA HOUSE (H. G. Whitley, manager): Tim Murphy 1. Black Patti's Troubadours 2. What Happened to Jones 3. Kempson Komedy 5-10. A Wise Woman 14.

ATCHISON-THEATRE (John Seaton, manager): Williams and Walker presented The Policy Players 17; S. R. O.; satisfaction given. The Dawn of Freedom to topheavy house 20; performance good. Oxford Musical Club 25.

WELLINGTON-WOOD'S OPERA HOUSE (Hoch and Martin, managers): The Dawn of Freedom 17; excellent performance; appreciative audience. Hana Hanson 20. Black Patti Troubadours 27. The Real Widow Brown 28.

JUNCTION CITY-OPERA HOUSE (F. W. Dorn, manager): A Stranger in New York Jan. 25. Darkest Russia 29. The Real Widow Brown 1. What Happened to Jones 6. A Wise Woman 14.

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J. Wiley, manager: S. R. O. was the business done by *Wise Men* East Jan. 18-20, and it was deserved. The Saturday matinee was not given until 3:30 P.M., owing to a fire in the boiler room that was discovered just before the doors were to be opened. Bennett and Moulton co. began a two weeks' stay 22 with a performance of *The Black Sheep*, followed by *Darktown*, *All the Comforts of Home*, *The Country Girl*, *Heart of the Sierras*, *A Prisoner of Algiers*, *Dad's Girl*, *Fanchon*, and *The Imperial Guards*; business large. *Sons*' Band 7. Robert B. Mantell 8. *The Little Minister* 9. *The Hustler* 10.

HOLYoke, OPERA HOUSE (B. L. Potter, manager): Diamond Brothers' Minstrels Jan. 19; satisfactory business. James A. Herne in *Sag Harbor* 20; crowded house; fine performance. Culhane, Chase and Weston's Minstrels 20, 30. — **EMPIRE** (T. F. Murray, manager): *Pad in Harness* 18-20; fair audience. *Fritz Stock* co. 22-24; large and good house. *A Special Occasion* 25. *The Daring Fair*, *The Cherry Pickers* 31. *Just Before Dawn* 6.

MINNESOTA.

DULUTH—LYCEUM THEATRE (E. Z. Williams, manager): Tim Murphy in *The Carpenter* Jan. 13; good business. *The Little Minister* 15. *Engaged in a Lady of Quality* 16; big house. *Why Smith Left Home* 20. *Shenandoah* 26, 27. *Under the Red Rose* 29. *By the Sad Sea Waves* 31. *You Young return* 5.

ALBERT LEA, OPERA HOUSE (W. F. Gage, manager): Ward and Bulger's Stock co. in *The Signal of Liberty* Jan. 15; fair performance to S. R. O., and *The Senator's Daughter* 16, and *Elected to Congress* 17; fair performances; small houses. *Minnesota* 21.

WASECA, WALES' OPERA HOUSE (E. W. Ward, manager): *Boys* (musician) Jan. 18-20; business. *Journal* Newsboys Band 22.

LOTHROP'S OPERA HOUSE (Shea and Wilton, managers): *A Guilty Mother* 27; proved decidedly entertaining to hosts of spectators and direx. *Call of the Heart* 28. *George W. Monroe* 29-30.

WORCESTER, THEATRE (Felix R. Wendeschaefer, manager): George W. Wilson co. in a repertoire, the chief features of which were *Harbor Lights*, *The Great Diamond Robbery*, and *The Guy-nor*, gave a series of capital performances to crowded houses Jan. 22-27. Rogers Brothers 30. *Princess Phoebe* 31. — **LOTHROP'S OPERA HOUSE** (Shea and Wilton, managers): *A Guilty Mother* 27; proved decidedly entertaining to hosts of spectators and direx.

WALTHAM, PARK THEATRE (W. R. Hill, manager): *The Two Partners* (local) Jan. 11; creditable performance to good house. *My Uncle from Japan* 12; good performance; large audience. *Graham's Southern Specialty* co. 13; fair performance; small house. *Ulie Akerstrom in My Mother-in-Law* 22; first-class co.; crowded house. *The Irish Alderman* 27. *Jesus Harcourt* 29, 30. *Chattanooga* 9. *The Little Minister* 15.

GLoucester, CITY HALL (Fitz MacIntosh, manager): *Frankie Carpenter's Comedy* Jan. 15-20; creditable performances. *Passion Pawn Ticket* 21. *Musn's Landing*, *The Ranch King*, *The Strange Adventures of Miss Brown*, *Struck Gas*, and *The Light on the Point*. *Jeffries-Sharkey pictures* 31. *C. B. M. Hazel*, manager: *The Hunter* 8. *Lothrop and Tolman*, manager: *Kennedy's Players* 12-17. *Robinson* Co. 18-24.

LOWELL, OPERA HOUSE (Fay Brothers and Hosford, managers): *Katharine Hobart* co. Jan. 22-27. Plays presented: *Killarney*, *The Devon's*, *Madame Shall We Forgive Her*, *Madame the Cricket*, *Madame Shall We Love Him* 19. *Shenandoah* 30. *Under the Red Rose* 1.

ST. CLOUD, DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Mathews and Bulger in *By the Sad Sea Waves* to a crowded house Jan. 24; audience pleased. *Max Bendix Concert* co. 25.

AUSTIN, OPERA HOUSE (S. H. Davidson, manager): *A Breezy Time* Jan. 18; good house; satisfaction given. *Thompson's Comedy* 22-27.

STILLWATER, GRAND OPERA HOUSE (E. W. Durant, manager): *Because She Loved Him* 20.

ST. PETER, OPERA HOUSE (H. J. Lunde, manager): *Elise de Tournay* Jan. 23. *The Signal of Liberty* 26.

FAIRBAULT, OPERA HOUSE (C. E. White, manager): Mathews and Bulger Jan. 22. *Brown's in Town* 1.

NORTHFIELD, AUDITORIUM (A. K. Ware, manager): *Because She Loved Him* 20.

DOVER, CITY OPERA HOUSE (Charles E. King, manager): *Quo Vadis* drew fair business Jan. 19. *Waite's Comedy* co. opened for a week 22 to a packed house. *Repertoire*: *A Duel on Wall Street*, *A Husband on Saint*, *The King of the Beggars*, *His Van Winkle*, and *My Uncle from Maine*. —ITEM: *George H. Demeritt*, who has been manager of theaters in this city for over eighteen years has been obliged to retire from the management of the Opera House owing to poor health. He is succeeded by Charles E. King, treasurer of the house for over ten years.

NASHUA, THEATRE (A. H. Davis, manager): King Dramatic co. opened a successful week engagement Jan. 13. *Carmen*, *The White Slave*, *The Way of Wealth*, *Camille*, and *Old Love*. *London*, and *The Way of Sin* were presented. Culhane, Chase and Weston's Minstrels, to large houses 17, 18; no good. *Quo Vadis* was capably presented to a good house 16. *Kennedy's Players* opened for a week to good business 22. *Woman vs. Woman*, *The Two Thieves*, *The Heart of New York*, *East Lynne*, *The Octopus*, and *Ten Nights in a Par Room* formed the repertoire. *Indy Pomeroy* 30-31.

MANCHESTER, OPERA HOUSE (E. W. Harrington, manager): *Waite's Comedy* co. finished a week Jan. 20 to S. R. O. excellent. *James O'Neill in The Musketeers* 22 to capacity; performance pleasing. *Jeffries-Sharkey pictures* 2. —ITEM: **PARK THEATRE** (Ormsby A. Court, manager): *May Howard Burlesque* co. 22-24; S. R. O. *Under the Dome* 25-27.

CLAREMONT, OPERA HOUSE (H. T. Eaton, manager): *Robinson* Co. pleased good audiences Jan. 22-23 in *The Two Vagabonds*, *Girolo Girolo*, and *Sad Fash*. —ITEM: *What Happened to Jones* 6.

PORTSMOUTH, MUSIC HALL (F. W. Hartford, manager): *Waite's Comedy* co. 20-21; delighted; medium house. *Lowell Brothers* 25; *Concord Harbor* 1. *Robert B. Mantell* 2. *Corse Parton* co. 5-10.

LA CONIA, MOULTON OPERA HOUSE (J. M. Cottrell, manager): *Quo Vadis* Jan. 22. *Kennedy's Players* 20-23. *Zephyr* (local) 5-10. *Ulie Akerstrom* 26. —ITEM: **FOLSOM OPERA HOUSE** (W. R. Lowe, manager): *Darkness* 20.

CONCORD, WHITE'S OPERA HOUSE (B. C. White, manager): *Concord Minstrels* 31.

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CONCORD, WHITE'S OPERA HOUSE (B. C. White, manager): *Concord Minstrels* 31.

NEW JERSEY.

HOBOKEN, LYRIC THEATRE (H. P. Soulier, manager): *Hi Henry's Minstrels* co. 18-20 opened to S. R. O. *Darkness* 21 to S. R. O. excellent. *James O'Neill in The Musketeers* 22 to capacity; performance pleasing. *Jeffries-Sharkey pictures* 2. —ITEM: **PARK THEATRE** (Ormsby A. Court, manager): *May Howard Burlesque* co. 22-24; S. R. O. *Under the Dome* 25-27.

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HOBOKEN, LYRIC THEATRE (H. P. Soulier, manager): *Hi Henry's Minstrels* co. 18-20 opened to S. R. O. *Darkness* 21 to S. R. O. excellent. *James O'Neill in The Musketeers* 22 to capacity; performance pleasing. *Jeffries-Sharkey pictures* 2. —ITEM: **PARK THEATRE** (Ormsby A. Court, manager): *May Howard Burlesque* co. 22-24; S. R. O. *Under the Dome* 25-27.

CLAREMONT, OPERA HOUSE (H. T. Eaton, manager): *Robinson* Co. pleased good audiences Jan. 22-23 in *The Two Vagabonds*, *Girolo Girolo*, and *Sad Fash*. —ITEM: *What Happened to Jones* 6.

PORTSMOUTH, MUSIC HALL (F. W. Hartford, manager): *Waite's Comedy* co. 20-21; delighted; medium house. *Lowell Brothers* 25; *Concord Harbor* 1. *Robert B. Mantell* 2. *Corse Parton* co. 5-10.

LA CONIA, MOULTON OPERA HOUSE (J. M. Cottrell, manager): *Quo Vadis* Jan. 22. *Kennedy's Players* 20-23. *Zephyr* (local) 5-10. *Ulie Akerstrom* 26. —ITEM: **FOLSOM OPERA HOUSE** (W. R. Lowe, manager): *Darkness* 20.

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NEW JERSEY.

HOBOKEN, LYRIC THEATRE

18. The Highwayman attracted a big house 24 and gave satisfaction. Lester-Walter Stock co. 20-21. George E. Wenzel 1. The Span of Life 11. For Fair Virginia 12-13.

COHES.—NEW OPERA HOUSE (E. C. Game, manager): The Spooers Jan. 15-20 to big and satisfied houses in Dr. Jekyll and Mr. Hyde, The Wives of Sin, The Judge's Wife, Fanchon the Cricket, and A Happy Pair last part of week.—NATIONAL RANK HALL: Howe's moving pictures to good business 23.

TROY.—GRISWOLD OPERA HOUSE (E. M. Hickey, manager): Because She Loved Him So Jan. 19. Shamus O'Brien 20; big audiences. Modjeska in Macbeth 22; S. R. O. The Span of Life 23-27; good houses.—RAND'S OPERA HOUSE (Martin and Haligan, managers): Hello, Bill 23; co. good.

NIAGARA FALLS.—INTERNATIONAL THEATRE (John Laughlin, manager): Hearts of Oak Jan. 18 to capacity; audience pleased. Have You Seen Smith 22; fair house; poor performance. A Hot Old Time 23; poor business; fair performance. Eight Bells 26. A Trip to Coontown 30.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Good Kentucky and good attendance Jan. 18; satisfaction given. Field of Miracles drew large and pleased house 19. St. Stobbs pleased good audiences 20. A Texas Steer 25. Howe's Moving Pictures 27. Gibney-Hoefler co. 28-31.

DANSVILLE.—HEICKMAN OPERA HOUSE (L. H. Heckman, manager): What Happened to Jones pleased a large audience Jan. 19. Eddie Little-Hoek, reader, assisted by the Ladies' Quartette of Rochester, 25. Charles Collins, assisted by local talent, in Fritz Stein 31.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cunningham, manager): At Piney Ridge Jan. 19. Chattanooga 21. Eddie Stock co. 22-27. In the White Squadron, The Poor Patrol, An Actor's Romance, The Land of the Midnight Sun, The Midnight Alarm, The District Fair, and Northern Lights 28.

OWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Eight Bells Jan. 18 pleased a large audience. A Female Drummer 22 satisfied a fine house. A Hot Old Time 24. Because She Loved Him So 1. Sun's Minstrels 5. The Sunshine of Paradise Alley 12. Elks' Minstrels 22.

WATERPORT.—CITY OPERA HOUSE (E. M. Gates, manager): Eight Bells Jan. 19; good house; audience pleased. A Female Drummer 20; large house; good co. The Highwayman 23. A Hot Old Time 26. Because She Loved Him So 31. A Breezy Time 1.

MIDDLETOWN.—CASINO THEATRE (Odell S. Hathaway, manager): Chattanooga Jan. 19; packed house; satisfied audience. His Boys Minstrels 20 to capacity. Tommy Sharpe 27. Pudd'nhead Wilson 31. K. Emmet and Lottie Gilson 16.

ROME.—WASHINGTON STREET OPERA HOUSE (E. J. Gately, manager): J. K. Emmet and Lottie Gilson in Fritts in a Madhouse Jan. 22; good performance and house. The Highwayman 27. The Sunshine of Paradise Alley 2. The Real Widow Brown 7.

MEDINA.—BURT'S OPERA HOUSE (Cooper and Hood, managers): Que Vadia Jan. 16; good performance. The American Girl 23; big house; performance first-class. Durso, magician, 25. Muldoon's Picnic 6. The Sunshine of Paradise Alley 16.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): A Breezy Time Jan. 19; fair performance, good house. What Happened to Jones 20; fine performance; large audience. The Sunshine of Paradise Alley 20.

PENN VAN.—YATES LYCEUM (E. M. Groot, manager): Que Vadia Jan. 20; good business; co. good. J. K. Emmet and Lottie Gilson 25. Parker Concert co. 2.

MIDDLEPORT.—OPERA HOUSE (Hinckley and Vary, managers): The American Girl to full house Jan. 21; excellent co. Hi Hubbard 1 canceled. Muldoon's Picnic 5. Duffy's Jubilee 8.

HATAVIA.—DELLINGER OPERA HOUSE (E. J. Delling, manager): Irving French co. 1-3 in A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship.

LOCKPORT.—HODGE OPERA HOUSE (W. B. Leach, manager): Hearts of Oak Jan. 20; fair business. Eight Bells 23; good business. The Highwayman 7.

BALSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): The Sunshine of Paradise Alley Jan. 18; good audience. The Heart of Chicago 24. Sun's Minstrels 20.

ALBION.—GRAND OPERA HOUSE (Rider and Hutchinson, managers): The American Girl 22; good performance; poor business. Hi Hubbard 2. Muldoon's Picnic 7. The Sunshine of Paradise Alley 15.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Corse Foyton Jan. 15-20 gave satisfaction to large business. Al. G. Field's Minstrels 23.

WARSZAW.—OPERA HOUSE (F. E. Baker, manager): Have You Seen Smith Jan. 20; gave satisfaction to a good audience.

LOWVILLE.—ROSE OF OPERA HOUSE (C. A. McCullough, manager): Charles A. Fraser lectured to a packed house Jan. 23. A Breezy Time 30.

RONDOUT.—LISCOMBE'S OPERA HOUSE (George C. Lincomb, manager): Shamus O'Brien failed to appear Jan. 19. Duffy's Jubilee 22.

WELLSVILLE.—RALDWIN'S THEATRE (E. A. Rathbone, manager): J. K. Emmet and Lottie Gilson Jan. 27 canceled.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Eight Bells Jan. 20; fair co.; large audience. The Highwayman 26.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): A Female Drummer Jan. 25. A Hot Old Time 27. Jeffries-Sharkey pictures 29.

FREDONIA.—GRAND OPERA HOUSE (Potter and Cook, managers): Eight Bells Jan. 29. The Highwayman 3.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Toll Gate Inn pleased a large audience Jan. 19. A Hot Old Time 46.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): The Girl from Maxine Jan. 23. A Female Drummer pleased a full house 24.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): The American Girl Jan. 25. Eight Bells 29.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): The Real Widow Brown 1.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): Hi Henry's Minstrels Jan. 26.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): A Lion's Heart Jan. 29.

NEVADA.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager): Nance O'Neill in Magda Jan. 12; S. R. O.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): Wilbur-Kirwin Opera co. Jan. 22-27. ITEM: The Metropolitan Opera House will open next season under the management of H. F. Smith.

GOLDENBERG.—MESSINGER OPERA HOUSE (B. H. Goldfarb, manager): Local Choral Society gave an excellent performance Jan. 24; large and pleased audience. A Country Visitor 26.

WILMINGTON.—OPERA HOUSE (A. Schloss, manager): A Runaway Girl Jan. 17. Side Tracked 19; small house; poor performance. A Country Visitor 25. Wilbur-Kirwin Opera co. 29-3.

DURHAM.—OPERA HOUSE (Mallory and Hackney, managers): A Country Visitor Jan. 29. Alba Heywood 31. International Operatic co. 12. St. Plunkard 16.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): Hazel Kirke by Asheville Dramatic Club Jan. 26. International Operatic co. 1.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): A Country Visitor Jan. 18; good business; performance fair.

FAVETTEVILLE.—P. I. L. I. OPERA HOUSE (J. G. Hollingsworth, manager): Dark.

ELIZABETH CITY.—ACADEMY OF MUSIC (Louis Selig, manager): Dark.

NEWBERN.—MASONIC OPERA HOUSE (J. C. Green, manager): Side Tracked Jan. 18.

TARBORO.—OPERA HOUSE (J. A. Weddell, manager): Dark.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Brown's in Town Jan. 16; full house; good co. The Little Minister 17. Shenandoah 25. Mathews and Bulger 29. The Nominee 1. A Contented Woman 26. The Little Host 23. Rentz Santley co. 24.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Brown's in Town attracted good business and was satisfactory Jan. 17. The Little Minister 18. Shenandoah 24. Mathews and Bulger 25. The Nominee 31. A Contented Woman 15.

JAMESTOWN.—OPERA HOUSE (W. Secombe, manager): The Little Minister 23.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Brown's in Town Jan. 19; fair house; co. fine.

OHIO.

TOLEDO.—VALENTINE THEATRE (L. M. Boden, manager): Otto Klives, burlesque-minstrel; Pictures of the Jeffries-Sharkey contest drew good houses Jan. 18-20. Sporting Life did not fare as well as it deserved 22, the houses being only fair. The male drama was superbly cast and staged. Children of the Ghetto 2, 3. Why Smith Left Home 3. Modjeska

6. Make Way for the Ladies 7, 8.—LYCEUM THEATRE (Frank Burt, manager; Henshaw and Ten Broek in Dodge's Trip to New York to excellent business 18-20. The skit seemed to please everybody. John E. Henshaw and Harry Crandall do most of the work. A Milk White Flag with a capable co., to good houses 21-26. BUNN'S THEATRE (Frank Burt, manager): The Night Before Christmas (return engagement) to packed houses 18-20. Many changes have been made in the play since its original production here, and it is certainly one of the cleanest, most wholesome melodramas on the road. Kelly's Kids, one continuous round of specialties, to good C. M. EDSON.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Stetson's U. T. C. Jan. 17; fair business and performance. Two Jolly Rovers 18; fair business giving satisfaction. Jessie King scored in her two darlings. John Leonard and W. D. Wheeler were very funny in the leading roles. The King was also done by G. M. Scott, James A. Marcus, Arthur Earle, George Lynne, Maquito Dwight, Adele Ferguson, Anna McNabb, and the American Comedy Four. A Woman in the Case 25. The Katzenjammer Kids (return) 29. Sis Hopkins 3. Courted into Court 9.—ITEMS: The American Comedy Four have just signed a contract to open in London in June.—Skip Farrell and Edna King closed with Stetson's U. T. C. here, and will go to New York to play rambunctious roles.—Albert Wilkins, last season manager of the Market Square, is still critically ill with stomach trouble. W. H. McGOWAN.

DAYTON.—VICTORIA THEATRE (Lee M. Boda, general manager; G. C. Miller, business-manager): The Adventure of Lady Ursula to fair business Jan. 20. William Morris and Frances Drake, assisted by a capable co., gave a fine rendition of the beautiful play. McFadden's Row of Flats to good houses 21-23. McFadden's Row of Flats is in repertory with absurdities interspersed with good and melodramatic specialties. PARK THEATRE (Harry E. Fecht, manager): Majestic Burlesques 18-20; S. R. O.; specialties pleasing. Moulin Rouge to fair business 22-24. It cannot be credited as being a side-splitting burlesque, and the falling off of business best confirmed this situation. J. W. WEIDNER.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Fulton, manager): William Morris appeared in The Adventure of Lady Ursula Jan. 18, supported by Frances Drake and a strong co., was well received by large audience. Jeffries-Sharkey pictures drew packed houses 22, 23. McFadden's Row of Flats delighted a large audience 24. Irene Taylor co. 25-27. Presenting Forget Me Not, Camille, East Lynne and the Embassy Ball. Elsie Day 29. Midnight in Chinatown 1. Miss New York, Jr. 2. Elks' Circus 6, 7. **BLAIC'S.**—OPERA HOUSE (Charles Bruner, manager): Kelly's Kids delighted a good audience 18. Although it rained hard, the audience was good. The King of the Opium Ring 1. Two Married Men 17.

ASHTABULA.—AUDITORIUM (O. H. Haskell, manager): East Lynne Jan. 26. On the Suwanee River 27. Eight Bells 31. Martin's U. T. C. 3. Hot Old Time 8.—SMITH'S OPERA HOUSE (James L. Smith, manager): Alva Stock co. 1-3.

EAST LIVERPOOL.—NEW GRAND (James Kornack, manager): Maloney's Wedding Jan. 20; full house. Palmer's U. T. C. 22; big house. Hearts of Oak 20, for stage hands' benefit, broke the house record.

HAMILTON.—GLORE OPERA HOUSE (Thomas A. Smith, manager): The Adventure of Lady Ursula Jan. 19; good house. Peck's Bad Boy 22; S. R. O. What Happened to Jones 24; good business. Sis Hopkins 30. Miss New York, Jr. 3.

LORAIN.—WAGNER OPERA HOUSE (Charles Knapp, manager): White's Faust to S. R. O. Jan. 22; fine attraction. Willard Newell failed to appear 25. A Temperance Town 29.—ITEM: Mr. White received here the new private Pullman sleeping car.

PORTSMOUTH.—GRAND OPERA HOUSE (W. H. Cutler, manager): Devil's Auction Jan. 18; best performance and largest house of season; receipts \$2000. Howard-Dorset co. 22-27 opened in The Two Orphans to packed houses. German Theatre co. 7.

MARIETTA.—AUDITORIUM (L. M. Luchs, manager): What Happened to Jones Jan. 31. Alva Stock Opera co. 5. Devil's Island 6. (Lyceum Company) Fred Emerson Brooks 17. (M. G. Seigel, manager): The King of the Opium Ring 6. Two Married Men 15.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Belter and Cox, managers): Kidnapped in New York Jan. 17; good house and performance. Two Jolly Rovers 24. Palmer's U. T. C. 27. Eight Bells 3. Henshaw and Ten Broek 13.

LOGAN.—REMPLE'S OPERA HOUSE (Fred A. Koppe, manager): Finnigan's 400 Jan. 25. A Mixed Affair 7.—ITEM: Manager Koppe is recovering from a severe illness.

PHILCOTICHE.—MASONIC OPERA HOUSE (A. P. Dill's, manager): Howard Dorset co. Jan. 20 in Dill's House to big business; co. good. Jeffries-Sharkey pictures 24. A Poor Relation 25. Finnigan's 400 27.

CALDWELL.—OPERA HOUSE (L. H. Barry, manager): Lorraine Hollis Jan. 15, 16 in Camille and For Me Not; fair houses; excellent performance. Fred Emerson Brooks 15.

URCHINVILLE.—CITY OPERA HOUSE (Elvin and Van Ostrander, managers): Agnes Wallace Villa in The World Against Her Jan. 19; S. R. O. Ellis Minstrels 31.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, managers): Martin's U. T. C. 23; S. R. O.; performance excellent. The Limited Mail 30.

WAPAKONETA.—TUMMERMEISTER'S OPERA HOUSE (Will Timmermeister, manager): Uncle Josh Spruceby 21. New Opera co. 22; poor performance. Durban, magician, 23.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Toll Gate Inn Jan. 20. Martin's U. T. C. 31. A Woman in the Case 23.

NEW COMERSTOWN.—CITY OPERA HOUSE (W. D. Swan, manager): Agnes Wallace Villa in The World Against Her Jan. 23 to well pleased audience. The Scovilles 29-31. O'Hodigan's Wedding 2.

MIDDLETON.—SORG OPERA HOUSE (Paul A. Sorg, manager): What Happened to Jones Jan. 22; good business; pleased audience. A Poor Relation 27. Sis Hopkins 31.

ST. JOSEPH.—OLYMPIA (F. J. Watson, manager): Maloney's Wedding Jan. 23; poor performance; large house. The Great Train Robbery 25; good performance.

GREENVILLE.—OPERA HOUSE (A. D. Dorman, manager): Martin's U. T. C. Jan. 17; large house; giving satisfaction. Peck's Bad Boy 23 to capacity. Sis Hopkins 29. How Hopper was Side Tracked 30.

IRONTON.—MASONIC OPERA HOUSE (B. F. Elsherry, manager): A Woman in the Case Jan. 16; Medium house; fair performance. What Happened to Jones 20. Finnigan's 400 31.

ZANESVILLE.—OPEN HOUSE (W. D. Schultz, manager): Hearts of Oak Jan. 24 to capacity. Martin's U. T. C. 29. Why Smith Left Home 3. Modjeska 31.

LIMA.—FAUTRO OPERA HOUSE (H. G. Hyde, manager): Kelly's Kids pleased a large house 20. Devil's Auction satisfied a well filled theatre 23. Sis Hopkins 26. Toll Gate Inn 29.

LYON.—FAUTRO OPERA HOUSE (H. G. Hyde, manager): Kelly's Kids pleased a large house 20. Devil's Auction satisfied a well filled theatre 23. Sis Hopkins 26. Toll Gate Inn 29.

XENIA.—CITY OPERA HOUSE (Charles McCloud, manager): A Gay Farmer and McFadden's Row of Flats failed to appear. Sis Hopkins

THE FOREIGN STAGE.

PARIS.

New Productions Pientiful—Agnes Sorma's Triumph—Other Matters.

(Special Correspondence of *The Mirror*.)

PARIS, Jan. 5.

Two recent productions bring to mind the fact that France is more liberal than she was a generation ago. For the first time since the Franco-Prussian War a German company has played here, and Victor Hugo's *Les Misérables*, which thirty years ago the authorities would not allow to be produced, has been done in its entirety at the Porte St. Martin. In 1859 a portion of *Les Misérables* was done at this theatre. Since then Paul Maurice has revised Charles Hugo's dramatization of the novel, so that in seventeen long scenes one gets the story complete. The plot is unfolded incisively enough, considering that every one is familiar with the novel. There are many trivial and unnecessary incidents that, it would seem, might have been omitted, thereby bettering the play and lessening the length of the performance, that now seems almost interminable. The great story could never be other than absorbing, but after three hours and a half of it one begins to feel fatigued. Coquelin is far from the ideal Valjean, either physically or temporally. His performance is admirable in execution, but lacking in feeling and pathos. Berthe Bady makes an attractive Fantine, but the rest of the lengthy cast calls for no special comment. The mounting is elaborate and effective and perhaps the best feature of the production.

Agnes Sorma has conquered Paris. At the Renaissance, with a company of players from Berlin and Vienna, she gave two performances of *A Doll's House* to audiences that, despite the fact that most of them did not understand German, recognized Frau Sorma's art and applauded her enthusiastically. The critics were unanimous in praise of her, and admitted that the character of Nora had never been better portrayed here. I need not tell you of Frau Sorma's Nora, which you have seen. It is a complete and perfect realization of the part.

The *Gymnase* has produced *La Layette*, that André Sylvestre the author designates a comedy. It would be called a farce if done at any other theatre. M. Sylvestre has written a novel and clever first act, but the rest of the play is commonplace. Like Zola in *'Fecondité'* M. La Joumelle, a wealthy retired merchant, is appalled at the decrease in the population of France and is president of the "Society for Repopulation." He has promised to give \$5,000 for the "layette" or "bady clothes" of each child born to his two daughters. The elder, Henriette, is married to one Letourneau, who has secured \$20,000 from his father-in-law by this plan. When, however, Henriette bears a fifth child, La Roussette, "Hold, enough," and refuses another layette. Whereas his son-in-law accuses him of breach of faith, and, after quarreling with Henriette as well, proclaims his intention of acquiring a mistress since *La Roussette*'s prize money is not forthcoming. The next two acts show Letourneau's arrival at the establishment of a popular *demi-mondaine*, whither he is followed by *La Roussette*, who hopes to prevent his son-in-law's infidelity by winning the lady himself. A series of rather silly complications ensue, the outcome of which is the arrest and imprisonment of the now tipsy *La Roussette*. The next day he is released in a contrite condition, and settles all trouble by paying the \$5,000 to Letourneau, who, not having fallen victim to the charms of the *demi-mondaine*, is received again in the family fold. The fun is of the uproarious sort that pleases the average Frenchman and there was much laughter during the evening. MM. Tarride and Dubois scored hits as Letourneau and *La Roussette*, and Marcelle Lender was radiant as *Olga*, the cocotte.

Mme. Maguera has drawn attention and success to her theatre by the production of *La Reine de Tyr*, a four-act tragedy in verse by Jacques Richepin, son of Jean Richepin. The young author, who is only twenty years of age, has undoubtedly inherited his father's talent. Coming from so inexperienced a pen, *La Reine de Tyr* is remarkable. Its story is simple, yet of great strength. The verse, inclining rather to the symbolic or metaphoric in style, is beautiful and fluent. The plot tells how, two centuries before the Christian era, Derceto, a high priestess, reigned as queen. She has a daughter, Mylitta, a pure and beautiful girl, who is loved by Baalshamar, the cruel and selfish prime minister. By the last king, Derceto's consort, it had been decreed that the first mariner to make discoveries in the unknown world beyond the columns of Hercules should be made the next King of Tyre. The successful navigator is Hiram, a young and handsome man. The result greatly pleases Derceto, who loves the brawny adventurer and would wed him. But Hiram does not return her affection. For years he has loved Mylitta, whose heart is also his. Derceto uses all her art to win the sailor's love, but in vain. Her jealousy kills her maternal love, and she becomes her daughter's bitter enemy. Baalshamar, with Derceto's connivance, attempts to abduct Mylitta, but she is rescued by Hiram. Then Derceto, frenzied, throws Mylitta from a cliff, and is slain by Hiram for the deed. Dying, she forgives him, and, as he would kill himself, implores him to live for the glory of Tyre. Unfortunately there was much to be desired in the interpretation. Mme. Maguera, though a stately and beautiful figure, did not have the force and impressiveness necessary to the part. Mariah Berlau was likewise unequal to the role of Hiram. Mlle. Verlan was satisfactory as Mylitta. The mounting of the play was somewhat incoherent. After this anepic debut we shall look for much from M. Richepin.

The *Ambigu* seems to have "hit it off" at last with *A Perrette*, the new melodrama by Pierre Decourcelle, Edmond Lepeltier, and Leon Xanroff. Though formed of well-worn situations, the plot contains an abundance of action and excitement and goes with a rush. The story is so complicated as to baffle complete narration within reasonable limits. Giraud, a workman, is sent to New Caledonia "a perpétue" (for life) for a murder that he did not commit, he having been drugged and left beside the murdered man by the real criminals. He escapes after six years and returns to France to establish his innocence, having overheard a fellow convict, who had also escaped, confess to the murder. Giraud goes to the house of a former friend, Morel, with whom his daughters are living, and is thrown out of doors. Morel's wife, who has long believed her husband guilty of the murder, thereupon accuses him of it. Protesting his innocence, Morel joins Giraud in running the murderer to earth which is only accomplished after many exciting encounters with the desperate crooks that did the deed. The scenes in New Caledonia and in a popular cafe are good, and the criminals are interesting characters. One beauty of the play is the absence of the customary persecuted heroine, the leading woman being "La Bouge," a fascinating member of the band of criminals, a character admirably played by Suzanne Munié. M. Noël is excellent as Giraud and M. Castillan gives a wonderfully artistic study of "The Engineer," leader of the criminals. All the other roles are well done, and the result is as good a melodramatic performance as we have had this season.

Les Frimbulances, an operetta, with music that shows Maurice Ordonneau at his best, and a libretto that is fairly creditable to Louis Ganne, has achieved success at the *Cluny*. In the cast are that capital comedian, Paul Fugere, and such examples of levity as Miles, Jeanne Saulier, and Lyse Berty.

Rejane had a hearty welcome when she opened at the *Vaudeville* after her long tour. Ma Consine was the play, and in no work is this charming woman seen to better advantage. Preparations are now under way for Rejane's appearance in *Pierre Wolff's Le Beguin*.

Carré and *Missa*'s lyric drama, *L'Hôte*, was produced at the Renaissance on Dec. 23. The work had been seen here some years ago as a pantomime. It has a tragic and powerful story, but the music hardly suits the theme.

The Scala has a gorgeous new review, *Paris Bœuf*.

The *Escholiers* produced *Marguerite et Margot*, a historical comedy by Henri de Sausseine, at their theatre recently. It was received with favor.

The theatrical lawsuit between Porcet, manager of the *Vaudeville*, and Gauthier, over the latter's engagement by Sarah Bernhardt, has been settled by the signing of a new contract by which Gauthier is at liberty to accept outside engagements should he so desire.

Suit has been brought against Alexandre Bisson, the well-known playwright, by Jules Lecocq, who claims that in 1890 he sent Bisson the scenario of a

vandeville requesting his collaboration. This Bisson refused, but Lecocq claims Bisson's *Le Contrejour des Wagons-Lits* when produced contained most of the incidents of his (Lecocq's) scenario.

Lise Fleuron, the much-photographed beauty of the Chatenet, is also involved in a lawsuit. She is the defendant in an action brought by a jeweler to recover 1,400 francs alleged to be due for a ring purchased by the actress. The lovely Lise claims that the price of the ring was increased in that of the diamond setting, 7,000 francs, but the jeweler says it isn't so. The case will be heard to-morrow.

There was almost a row over Henri Lavedan's reception on taking his seat among the Immortals. Lavedan objected to certain portions of the speech to be delivered by the Marquis Corta de Beauregard. After some discussion the objectionable lines were omitted and the affair passed on smoothly.

Jane Hading has gone to *Marseilles* and *Marseille* to give a series of performances.

Jeanne Granier, it is said, is ill at *Monte Carlo*.

Mounet-Sully and his company have returned from their tour.

New productions for this week are *Brauverre's En Paix* at the *Antoine* and *de Faramond's Monsieur Bonnet* by the *Théâtre de l'Œuvre* at the *Gymnase*.

La Jalousie de l'Orgue is to be revived at the *Republique*.

failure in Rome, has proved so great a success in Venice that it has been translated into English and will soon be given at a London theatre. *Luciana*, also by the same author, has been translated into German for a Vienna theatre. Lastly, an Italian author, who takes a French name and pretends to translate his plays from French to make them take more readily, has written a farce called *The Anti-Mother-in-Law Society*, which was a failure in spite of its supposed French parentage.

You have heard of the *Mafia*, have you not? Well, there is an old play on this subject which is being revived now that the *Mafia* is so much to the fore. It was given in Palermo in 1845 and was praised by Di Rudini and received a prize from a Syndic who—oh, fate!—was the poor murdered victim of the *Mafia*—Signor Notariabotolo; and it is owing to the trial of this murder that all the secrets of the *Mafia* are coming out, for which even the Minister of War has had to resign. The revival of the play *Mafia*, therefore, could not come at a more opportune moment. The author has idealized the *Mafiosi*, as the members of the *Mafia* are called, and only shows the least bad type among them. The real *Mafia* is far more tragic and terrible than the play. However, at the present moment the play will be sure of success wherever it may be given in Italy, if but to compare notes between fact and fiction.

We are now anxiously awaiting the first performance of *Puccini's La Tosca*. It was when Sarah Bernhardt first played *Tosca* in Milan that Puccini, who was present, turned to Fontana, his usual poet and librettist, and said: "What a fine libretto that would make!" Fontana was equally enthusiastic and the two friends went again to see the play, though Bernhardt was then in Turin. After this Sardou was approached, and he as usual opened a very large mouth. So large was the mouth, indeed, that it staggered publisher, composer, and librettist. Meanwhile, *La Tosca* was adapted for opera by Illica, and Puccini wrote his *Xanadu* and his *Bohème*, and *La Tosca* still remained unmissed. His means being thus increased, Puccini again corresponded with Sardou, and this time Sardou was more condescending. Thus was *La Tosca* finally adapted for the operatic stage by Illica and Giacosa in joint company. They have improved upon the original. Firstly, the play is reduced to three acts, and thus the action is more concentrated, more intense, more thrilling. Giacosa, also, has given more passion to Mario, and Scarpia is more living than in Sardou's play. Then again, Giacosa's versification is more elegant than anything that Sardou has ever written or will ever write. Sardou ought to be pleased. His play has been idealized, and little remains of it but the plot. It may be said to have been rewritten entirely, with the result that *La Tosca* the opera is far more interesting than *La Tosca* the play.

T. S. R.

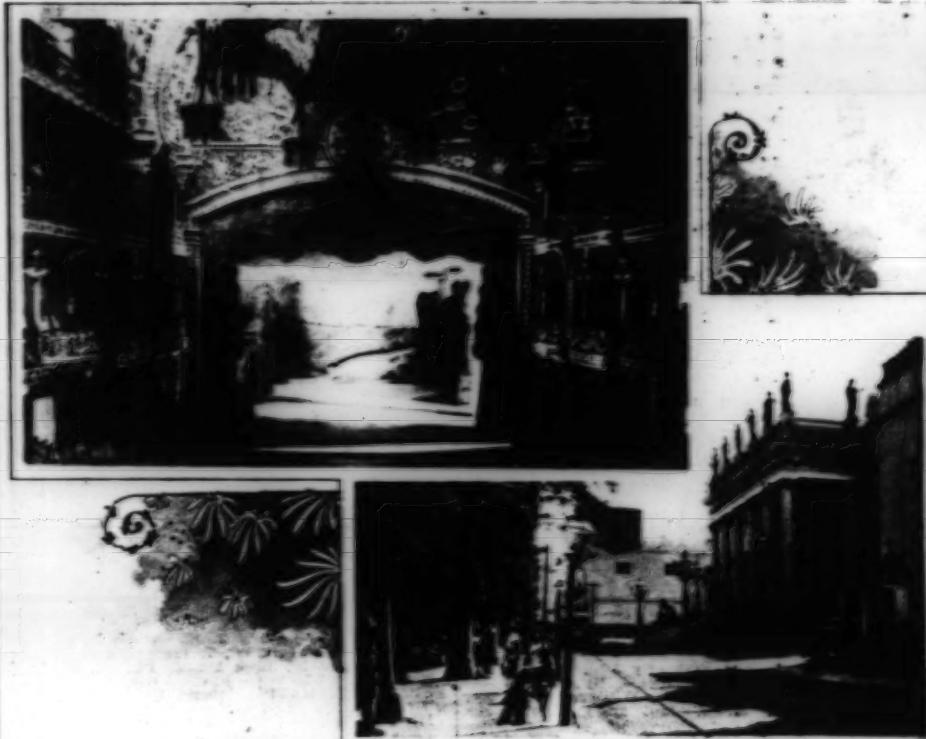
ROME.

Careers of Piccolomini and Barbieri—New Plays—Puccini's *La Tosca*.

(Special Correspondence of *The Mirror*.)

ROME, Jan. 10.

Two celebrities have died since last I wrote to you—two celebrities in perfect contrast to each other—one of the most popular prima donnas of her day; the other a poor writer of terrific melodramas unknown to aristocratic playgoers, but popular led by the gallery gods as no other Italian dramatist was. His name was Ulysses Barbieri. The prima donna was the once far-famed Piccolomini, the creator, as it were, of Verdi's *Traviata*, for before Piccolomini appeared in it it was a failure. Piccolomini belonged to one of the oldest and most illustrious families in Italy. A Pope and more than one Cardinal are counted in it, and one and all were writers of eminence in their day. One of them wrote a book on the moral effects of music. One of them also was Piccolomini's first music master. She received singing lessons later on from Rosa Mazzarelli, the most famous *Musica Orsini* in Italy. She became Countess Tolomei. Of course Piccolomini's family were much against her going on the stage.



The Teatro Juarez, Guanajuato, Mexico.

but she made her first appearance in *Florence in Lucrezia Borgia*, and she looked so ridiculously young that when she sang that she had "four husbands" people roared with laughter. Her greatest successes, however, were *Traviata* and *Lucia di Lammermoor*. She appeared in London in 1856 and became at once the rage. The doors of the theatre were taken by assault, and in the frantic rush which ensued when they were opened dresses were torn, hats lost, and hair disheveled. It was a perfect frenzy, and she retained her popularity as long as she sang. But she retired early, when in the zenith of her fame and fortune, and devoted the rest of her life to her husband, the Marquis Gaetani della Farigna, and her son, whose death was the tragedy of her life. After her retirement it was very rarely that she could be induced to sing, even to her most intimate friends. Those who heard her, however, even twelve years ago, will ever remember the heavenly impression her voice and rendering made upon them. She never was heard to allude to her theatrical career, and to the last was a model wife, mother, and great lady. She died in silence and solitude as she had lived since her retirement as a singer. She was like a dazzling meteor, that appeared and disappeared, leaving mortals a-wondering. The marquis, her husband, is inconsolable.

Ulysses Barbieri was universally known as "Good" Ulysses, because he had the mania of calling and addressing every one as "good." Indeed, "good" might have been heard as the fourth word in everything he said. Yes, this author of murders and crimes was the most optimistic man one could meet in a day's walk. Besides melodramas he also wrote poetry, newspaper articles, and novels. But nothing will remain behind him to make his name immortal. He himself, however, will long be remembered by all who knew him, for he was the last Bohemian "of letters." He began his career in the prisons of Mantua, Milan, and Venice, where he was kept by the Austrian Government for having affixed manifestos against the Austrians on the walls. When he was released he joined Garibaldi, and afterward took to writing sanguinary melodramas, which he wrote so rapidly that the press at last began to notice them. He wore long hair that fell loosely round his face, and he had two mustaches like a Chinaman. A smile was always on his lips and his large felt hat was set on the back of his head. His coat was torn and greasy, and always either too big for him or too small. He had, however, one aristocratic taste. His hands were perfectly cared for and he always wore new gloves and clean cuffs. He had no settled home, for with all his work he never had the means to provide one. Once he even took up his abode under the arches of the Colosseum like any ordinary beggar. Among all his wanderings he once went to America to direct a company that played his dramas. Many managers made money with his plays, but only crumpled him to him, and he would have starved had not some of the actors given him a dinner occasionally. From first to last he lived in penury, and in penury he died. Poor "Good" Ulysses may your next life be than this one was to you!

Among the new plays of the month I will mention *The Vultures*, which is a satire on speculators. A dissolute young nobleman falls into the hands of money-lenders and rogues and loses both fortune and honor. The end is suicide. *Where There is a Will and Not a Way* is the title of a new play by a new author—a young Milanese, who rejoices in the name of Columbus. It is a stupid satire, without effect and without backbone. The Rights of Humanity is a better title. It has been translated for the Vienna Carltheatre. It is Bismarck in tone and affects socialism. The *Blank Page*, which was a

failure in Rome, has proved so great a success in Venice that it has been translated into English and will soon be given at a London theatre. *Luciana*, also by the same author, has been translated into German for a Vienna theatre. Lastly, an Italian author, who takes a French name and pretends to translate his plays from French to make them take more readily, has written a farce called *The Anti-Mother-in-Law Society*, which was a failure in spite of its supposed French parentage.

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Meanwhile, *La Tosca* was adapted for opera by Illica, and Puccini wrote his *Xanadu* and his *Bohème*, and *La Tosca* still remained unmissed.

Illica and Giacosa, however, had the better of it.

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Illica and Giacosa's *La*

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

- A BACHELOR'S HONEYMOON (Wade and Sackett, mgrs.): Wabash, Ind., Jan. 30, Peru 31, Logansport Feb. 1, Warsaw 2, Valparaiso 3.
- A BEEF K. SHEEP: Cleveland, O., Jan. 29-Feb. 3.
- A BEEF K. PROMISE: Patterson, N. J., Feb. 1-3.
- A BREEZY TIME (Eastern; Fitz and Webster, mgrs.): Lowell, N. J., Jan. 30, Cambridge 31, Watertown Feb. 1, Kingman, O., 2, Brockville 3, Ottawa 5-7.
- A BREEZY TIME (Western; Fitz and Webster, mgrs.): Morris, Ill., Jan. 30, Tipton, Ia., Feb. 2, Muscatine 3, Rock Island 3, 4, Anamosa, Ia., 5, Vinton 6, Cedar Falls 7, Webster City 8, Boone 9, Marshalltown 10.
- A BUNCH OF KEYS (Gus Bothner, mgr.): Rochester, Pa., Jan. 30, New Castle 31, Atlantic City, N. J., Feb. 15.
- A CONTENTED WOMAN (Belle Archer; Fred E. Wright, mgr.): Wausau, Wis., Jan. 30, Rockford, Ill., 31, Beloit, Wis., Feb. 1, Elgin, Ill., 2, Clinton, Ia., 3, Davenport 5, Winona, Wis., 6, Winona, Minn., 7, Stillwater 8, West Superior, Wis., 9, Duluth, Minn., 10, Winona 11, Grafton, N. D., 15, Grand Forks 16, Fargo 17.
- A DAY AND A NIGHT (Harry Phillips, mgr.): Muskegon, Mich., Jan. 30, Lansing 31, Jackson, Feb. 1, Coldwater 2, Ypsilanti 3, Detroit 5-10, Toledo, O., 12-14.
- A GUILTY MOTHER (Henry Myers, mgr.): Newark, N. J., Jan. 29-Feb. 4.
- A HOT OLD TIME (Eastern; Fred P. Wilson, mgr.): Ithaca, N. Y., Jan. 30, Hornellsville 31, Bradford, Pa., Feb. 1, Erie 2, Titusville 3, Jamestown, N. Y., 5, Meadville, Pa., 6, Youngstown, O., 7, Ashtabula 8, Akron 9, Mansfield 10.
- A HOT OLD TIME (The Rays): Memphis, Tenn., Jan. 29-Feb. 1, Tulsa 2, St. Louis, Mo., 3-10.
- A HOT OLD TIME (Western): Phoenix, Ariz., Jan. 30, Tucson 31.
- A JAY FROM JAYSVILLE: Montgomery, Ala., Jan. 29, 30, Meridian, Miss., Feb. 2, 3.
- A LADY OF QUALITY (Eugenie Blair; Henri Gressitt, mgr.): Omaha, Neb., Jan. 29-31, Sioux City, Ia., Feb. 1, Sioux Falls, S. D., 2, Mankato, Minn., 3, Owatonna 4, Faribault 5, La Crosse, Wis., 7, Waukesha 12, Kenosha 14, Milwaukee 16, 17.
- A MAN OF MYSTERY (E. N. McDonald, mgr.): New York city Jan. 29-Feb. 3, Trenton, N. J., 4, 6, Atlantic City 8.
- A MERRY CHASE (Lyman Brothers): Summer, Ia., Jan. 30, Waverly 31, Charles City Feb. 1, Mason City 2, Hampton 3, Clarion 4, Eagle Grove 6, Algona 7, Clinton 8, City 9, Albia 12, Oskaloosa 13, Malcom 14, Belle Plaine 15, Tipton 17.
- A MILK WHITE FLAG (Dunne and Ryley, mgrs.): Indianapolis, Ind., Jan. 29-31, Columbus, O., Feb. 1-3, Cleveland 5-10.
- A NIGHT IN CHINATOWN (Al. Dohon, mgr.): Philadelphia, Pa., Jan. 29-Feb. 3, Worcester, Mass., 5-10.
- A PAIR OF BLACK EYES (Botts and Patee, mgrs.): Higginsville, Mo., Jan. 30, Independence 31, Lawrence, Kan., Feb. 1, Ottawa 2, Pauls 3, Winona, Minn., 5, Holden 6, Lexington 7, Richmond 8, St. Joseph 9, 10, Nebraska City, Neb., 12, Missouri Valley, Ia., 13, Plattsburgh, N. Y., 14, Council Bluffs, Ia., 15, Denison 16, Ida Grove 17.
- A POOR RELATION: Paris, Ky., Jan. 30, Frankfort 31, Lexington Feb. 1, Evansville, Ind., 2, Paducah, Ky., 3, Cairo 4, 5, Paducah 6.
- A RAG TIME RECEPTION (L. D. Graham, mgr.): Chester, Pa., Jan. 30, 31, Frankfort, Feb. 2, 3, Springfield, Mass., 5-7, Holyoke 8-10, Pawtucket, R. I., 12-14, Lowell, Mass., 15-17.
- A ROMANCE OF COON HOLLOW: Ottawa, Ill., Jan. 29-Feb. 3.
- A ROYAL RECEPTION: Greencastle, Ind., Jan. 30, Paris, Ill., Feb. 2, Charleston 3, Marion 5.
- A RUNAWAY GIRL: New Orleans, La., Jan. 29-Feb. 3.
- A SOLDIER'S SWEETHEART: Bloomington, Ind., Jan. 29-Feb. 3.
- A STRANGER IN A STRANGE LAND (William A. Body, mgr.): Milwaukee, Wis., Jan. 29-Feb. 3.
- A STRANGER IN NEW YORK (John Thalberg, mgr.): Leavenworth, Kan., Jan. 30, Waterbury 31, Webster, N. Y., 1, 2, 4, 5, 7, 8, 10, 12-17.
- A TEMPERANCE TOWN (Richards and Cannon): A. A. Ashley, prop. and mgr.): Sandusky, O., Jan. 30, Elyria 31, Ft. Wayne, Ind., Feb. 1, Kalamazoo, Mich., 2, Battle Creek 3.
- A TEXAS STEER: Amsterdam, N. Y., Jan. 30, Secondary 31, Poughkeepsie Feb. 1.
- A TRIP TO CHINATOWN: St. Louis, Mo., Jan. 29-Feb. 3.
- A TRIP TO COONTOWN (Ed. W. Cook, mgr.): Niagara Falls, N. Y., Jan. 30, Lockport 31, Buffalo 1, 2, New Haven 9, 10.
- A TRIP TO THE CITY: Bridgeport, Conn., Feb. 7, 8, New Haven 9, 10.
- A WHITE ELEPHANT (Card J. Berry, mgr.): Vermilion, Ia., Jan. 30, Yorkton 31, Armour 3, Parkton 5, Mitchell 6, Watertown 7, Canton 8, Sheldon, Ia., 9, Elkhorn, Minn., 10.
- A WISE GUY (Hares and Lytton; Richard Hyde, mgr.): Washington, D. C., Jan. 29-Feb. 3, Newark, N. J., 2-10, New York city 12-17.
- A WISE WOMAN (Marie Lamour; F. G. Conrad, mgr.): Council Bluffs, Ia., Jan. 30, Nebraska City, Ia., 21, Falls City Feb. 1, Hiawatha, Kan., 2, Atchison 3, Norton 4, Lawrence 6, Ottawa 7, Junction City 10, Sedalia 12, McPherson 13, Emporia 14, Wellington 15, Winfield 16, Wichita City 17.
- A WOMAN IN THE CASE (Bartlett, Mrs.): Ashland, O., Jan. 30, Massillon Feb. 1, Cincinnati 2, New Philadelphia 3, Salem 4, Lisbon 7, Leetonia 8, Youngstown 12-17.
- A YOUNG WIFE: Grand Rapids, Mich., Feb. 1-3.
- ADAMS, MAUDIE (Charles Frohman, mgr.): New York City, N. Y., Jan. 29-Feb. 3.
- AIKEN STOCK (Ed. L. Aiken, mgr.): Red Key, Ind., Jan. 29-Feb. 3.
- AKERTHORN, ULLIE (Gus Bernard, mgr.): New Haven, Conn., Jan. 29, 30, Bridgeport 31, Danbury Feb. 1, Torrington 2, Winsted 3, Lynn, Mass., 5-7, Pawtucket, R. I., 8-10, Putnam, Conn., 12, Southbridge, Mass., 13, Portland, N. H., 14, Portland, R. I., 15-17.
- ANDERSON THEATRE (Ed. Anderson, mgr.): Orillia, Ont., Jan. 29-Feb. 3, Lindsay 5-10, Peterborough 12-17.
- ARIZONA (Kirke La Shelle and Fred R. Hamlin, mgrs.): Toronto, Can., Jan. 29-Feb. 3, Hamilton 5, London 6, Port Huron, Mich., 7, Ann Arbor 8, Elkhart, Ind., 9, St. Louis 10, Chicago, Ill., 11-17.
- ARTHUR, JULIA: Chicago, Ill., Jan. 22-Feb. 3.
- AT THE HORSE SHOW: Brooklyn, N. Y., Jan. 29-Feb. 10, AT THE WHITE HORSE TAVERN (Daniel and Charles Frohman, mgrs.): St. Louis, Mo., Jan. 28-Feb. 3.
- A BEEZY DRAMATIC STOCK (Mitten, Brothers, mgrs.): Lynchburg, Va., Jan. 29-Feb. 3.
- AUNT JERUSIA (W. S. Campbell, mgr.): Greenville, Tex., Jan. 30, Sherman 31.
- BECAUSE SHE LOVED HIM SO (Charles Frohman, mgr.): Atlanta, Ga., N. Y., Jan. 30, Rochester Feb. 1, 2, BECAUSE SHE LOVED HIM SO (Julia Canby, mgr.): Northfield, Minn., Jan. 30, Owatonna 31, Winona, Minn., 1, 2, 4, 5, 7, 8, 10-14, indefinite.
- BEN HUR: New York city, Nov. 29, indefinite.
- BENNETT-MOULTON (A.; Earl Burgess, mgr.): Washington, D. C., Jan. 29-Feb. 3, Shamokin, Pa., 5-10, Lancaster 12-17.
- BENNETT-MOULTON (B.): Fall River, Mass., Jan. 22-Feb. 3, Taunton 5-10, Salem 12-17.
- BEE JESUS: Sharon, Pa., Jan. 30, Butler 31, New Castle, Pa., 1, Salem 2, 3, Warren 4, Kittanning, Pa., 5, Scranton 6, 7, 8, 10, 12, 17, 18, 20, 22, Marion 13, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368,

TELEGRAPHIC NEWS

CHICAGO.

Quo Vadis' Last Week—Western Way and Current Attractions.
(Special to The Mirror.)

CHICAGO, Jan. 29.

Barring the famous run of the spectacle *America* at the Auditorium during the World's Fair, nothing has ever been seen in this city to compare with the business of *Quo Vadis*, now at McVicker's. This is necessarily its last week, no further time being obtainable, and in order to accommodate the crowds it was decided to give two performances daily this week, and last Monday they arranged two box-offices in the lobby. After two days the sale was so great that the regular box-office could take care of all seats left, and the extra one was closed. Kellar will follow next week. He will be succeeded by The Sign of the Cross.

As Francis Wilson did not give his opera, *Cyrano de Bergerac*, until to-night at the Columbia, Effie Shannon and Herbert Kellie in *The Moth and the Flame* rounded out eight nights and two matinees of splendid business last night. Mr. Wilson was welcomed by a large audience. Pauline Hall sings *Christian in Cyrano* and will figure in a revival of *Ernestine* later in the engagement. Henry Irving and Ellen Terry will follow in February.

The annual ladies' dinner of the Forty Club will occur at the Grand Pacific Hotel to-morrow afternoon, and the indications are that more than one hundred ladies and gentlemen will attend.

Julia Arthur's gorgeous production, *More than Queen*, tested the capacity of the Grand Opera House last week, and as the house is practically sold out for this, the second and last week of the engagement, it has become advisable not to revive Romeo and Juliet, as at first intended. *Children of the Ghetto*, with Wilton Lackaye, will follow for one week. Arizona will fill a week, and then Mrs. Fiske will come with her great production, *Becky Sharp*.

Last Tuesday night Manager Fred Hamlin, of the Grand, was invited to a dinner party and a theatre party followed. The guests had box seats secured for them, and Fred experienced the unusual sensation of handing in a regular ticket at the door of his own theatre, while the party went to see Julia Arthur.

Whitney Mockridge was the soloist at the Thomas concert Friday and Saturday at the Auditorium, and at the concerts this week the soloist will be David Bispham.

Dave Lewis has found a "Parisian grotesque" on his route who rejoices in the name of Dennis Dolan. It is a case of *Fatuus green*, I guess.

Mr. and Mrs. Kendall appeared before a large audience at Powers' to-night in their latest play, *The Elder Miss Blossom*, which was well received. William H. Crane will follow in *A Rich Man's Son*.

Thomas Jefferson and Joseph Jefferson, Jr., strolling players, passed through here last Friday on their way to Danville. Dr. Fred Stanley wanted me to issue warrants for them, but they were booked at Danville I thought that was enough.

Howell Hamlin, the new leading man of the Dearborn stock, had a hard task to fill the place of Edwin Arden, but he made an excellent impression in Mr. Crane's part in *The Senator* last week and is making friends rapidly. This week the company is giving a double bill composed of *Nerves* and *The Violin Maker of Cremona*.

W. J. Henderson, musical critic of the New York Times, will speak before the Twentieth Century Club here this week.

Charles H. Yale's *Forever Devil's Auction* is the bill this week at the Great Northern, and McFadden's *Row of Flats* will follow next Sunday.

Der Freischutz, given in English by the Castle Square Opera Company, followed La Sonnambula to-night at the Studebaker, with Miss Berri, Mr. Clark, and Mr. Delamotte in the cast. Mr. Sheehan sings this week with the St. Louis branch of the organization. Il Trovatore is underlined for next week.

Neil Burgess came here last week to rehearse the Hopkins stock in his famous play, *The County Fair*, which was revived yesterday. Digby Bell is the headliner in the vaudeville bill.

William Shakespeare, the London vocal teacher, will give recitals here at University Hall Feb. 6 and 8, and Padorewski will play here Feb. 1 and 3 at the Auditorium. On Feb. 21, at Central Music Hall, a Wagner concert will be given by Walter Damrosch, George H. Ansell, David Bispham, and Madame Gudzki.

Adolph Philipp is at the Lyric this week in *The New York Brewer*, after which Managers Julian and Hutton will offer *A Young Wife, My Friend from India, A Temperance Town*, with Richards and Canfield, and Miss Fid.

Jule Kusel, of the Hopkins stock, left last Friday to join Dunn and Ryley's *A Milk White Flag* as leading man.

On next Monday J. M. Ward, the popular manager of the Alhambra, will be tendered a testimonial with *The City of New York* as the main feature of the bill, a big vaudeville olio, and a spaghetti dinner to follow.

Frank Harvey's Wicked London follows Kidnapped in New York at the Academy of Music, and to-morrow afternoon Manager Simpson inaugurates a series of weekly matinees of Yiddish plays. (New York papers please copy.)

The City of New York succeeded The Cherry Pickers over at the Criterion yesterday, and Belle Davis and Isham's *Octopuses* followed *The Queen of Chinatown* up at the Alhambra.

Lincoln J. Carter's *Just Before the Dawn* is at the Bijou. A Grip of Steel will follow.

Tony Danner, the clown, has placed a magnificent granite shaft in his lot at Rose Hill Cemetery here in memory of his late wife and his daughter, who died some time ago. There is a space left for Tony, but let us hope the shaft will crumble before it is needed.

Mr. and Mrs. Harry Jackson, who have made a distinct hit in vaudeville, Julian Reed, now with Kellie and Shannon, and Logan Paul, of *The Queen of Chinatown*, were among my callers last week.

White at the Auditorium Hotel last week Camille D'Arville was consternated upon her engagement to E. W. Crollin, of San Francisco, to whom she will be married next Spring. She will retire from the stage and will reside on the coast.

"BIFFY" HALL.

BOSTON.

Daniel Sully's Hit in *The Parish Priest*—Other Attractions.
(Special to The Mirror.)

BOSTON, Jan. 29.

William H. Crane's return to Boston at the Hollis to-night served to present his latest play, *A Rich Man's Son*, and served to console us for our failure to see the late lamented Peter Stuyvesant. Mr. Morton's comedy will not hold the stage for the entire engagement, as *A Virginia Courtship* will be revived for the last half of Mr. Crane's stay here.

The Girl from Maxim's opened at the Museum to-night and I understand that the Watch and Ward Society had several representatives in the theatre to be assured that the play was quite as bad as advertised.

The Great Ruby began a run at the Boston to-night, and the big stage of that house will serve to bring out the scenic effects to the best advantage.

The Belles of Basilemire is on at the Castle Square for a run and Lillian Lawrence returns to the stage after a week of rest. Mary Young made a hit and wore some stunning gowns. Charles MacKay and several of the other favorites will rest during the week.

The Gunner's Mate is at the Grand Opera House this week. On Jan. 31 Admiral Sampson and other naval officers in Boston have invitations to be present.

The Princess Chic has made such a hit at the Columbia that its run has been extended two weeks. Some changes in cast were made to-night. Walter Lawrence playing Brahms with excellent effect, and Mollie Collins succeeding him as King Louis.

Daniel Sully at the Park last week filled in half of the time left vacant by the closing of Little Red Riding Hood. His new play, *The Parish Priest*, made a decided hit, as it was well liked by all the critics, some of whom pronounced it even better than *The Old Homestead* or *Way Down East*. It should have a fine engagement.

The Sidewalks of New York is the melodrama given by the stock at the Bowdoin Square this week.

A number of specialties are introduced and Paul J. Splash gives the high dive. On the Bowery will follow. Kind regards to Charles Barton!

Myrtle Farn is the play for the stock at the Grand, with Lorimer Johnstone and Mildred Hyland in congenial characters. Specialties are now given between the acts. A Man Without a Country will follow.

Mary Sanders has had a successful opening week of her first engagement as a star at the Tremont, and there have been presentations galore to this popular little actress. On the opening night her former associates at the Castle Square sent her a belt made of half dollars, which were pierced and engraved with the names of the givers. I learn that there was a small stampede among the givers when they heard a rumor that each was liable to arrest on a charge of mutilating United States coins, but nothing of the sort took place. It would have worked havoc to the Great Diamond Robbery. At the first matinee Miss Sanders received a gold watch, a pin, and a chain from patrons at the Castle Square. The fund was raised by subscription.

Burton Holmes began his third annual course of lectures in Boston at Music Hall to-night, and the series promises to be the most successful that he has ever had here.

Edgar L. Davenport was in town last week visiting Mr. and Mrs. William Seymour.

Mrs. Agnes Booth Schoeffel will return to the stage for a single performance of *Old Love Letters* with Boyd Puram at the Tremont Feb. 15 for the benefit of the Sharon Sanitarium.

His Excellency the Governor has been announced at various times for the Hollis and Museum, but now it looks as if it would come to the Park Feb. 19.

There was a tremendous rush for the box-office of the Tremont this morning when the seats unsold by auction were placed on sale for the Cadets' production of *R. A. Barnet's new extravaganza, Miladi and the Musketeer*. Messengers boys began to form in line last Wednesday, and John B. Schoeffel proved himself a philanthropist by devising a scheme by which checks were given out certifying positions in line, so that the hardship of standing for hours was done away with.

Louis Haze, musical conductor at the Park, will direct the orchestra for the Elks' benefit.

Notwithstanding the denial telegraphed from New York there is a possibility of *The Rondure* going to the Columbia after its engagement at the Museum.

Mary Sanders goes from Boston to Montreal and Toronto.

A Stranger in a Strange Land, with M. A. Kennedy at the head of the company, is to be in town next month.

James J. Jeffries entertained about forty members of the company playing *Round New York* in Eighty Minutes one night after the performance at the Boston.

The Master Builder attracted an Ibsenesque audience at the Tremont last week, and the chief feature of the presentation was the work of Florence Kahn. Now that this actress has made such a stir in those productions of "modern plays," Boston critics are looking up their back files to see what their understudies said less than a year ago when she came here unknown to play Miladi with Paul Gilmore in *The Three Musketeers* at the Grand Opera House. I wonder if Miss Kahn keeps the clippings in her scrap-book.

PHILADELPHIA.

Auditorium Has the Only Novelty—Bills at Other Theatres.

(Special to The Mirror.)

PHILADELPHIA, Jan. 29.

The only theatrical novelty this week is at Gilmore's Auditorium, where *A Stranger in a Strange Land* furnished good, wholesome amusement to a large house. A competent company includes M. A. Kennedy, Walter Clifford, Ed Gillespie, Mae Williams, Eva Westcott, Jennie Reiffarth, and Katherine Mulhern. Manager William J. Gilmore has succeeded in securing *Three Little Lambs* for Feb. 5. Hello, Bill Feb. 5.

The Girl in the Barracks, in its second and last week at the Broad Street Theatre, is a big disappointment, patronage being light. Clara Lipman has announced that she is weary of farce and that this is her last season in frivolous characters. She is said to be writing a play of serious tone for production next season. E. H. Sothern Feb. 5 in *The Song of the Sword*. Annie Russell Feb. 19.

We have a second week of Frank Daniels at the Chestnut Street Opera House, where *The Amer* has scored an emphatic success. This is the best engagement Mr. Daniels has played in this city for many years. *The Man in the Moon* Feb. 5.

Willie Collier's second and last week in Mr. Smooth at the Chestnut Street Theatre promises fair returns. It is a bright, clean farce, well acted. Rogers Brothers in Wall Street Feb. 5.

The Park Theatre presents an interesting programme this week with Hermanns the Great, who makes his first appearance in this city in a series of new tricks and mystifications. His company also contains Solaro in beautiful dances with electrical effects, as also the Four Lucifer in an entertaining musical act. The house was large and every one pleased. *What Happened to Jones* Feb. 5.

Andrew Mack in *The Last of the Robins* holds the week at the Walnut Street Theatre. Richard Mansfield follows Feb. 5 for two weeks, opening in *The First Violin*. The Bells of New York Feb. 16.

I am reliably informed that a bid for \$125,000 has already been made for the Park Theatre, that is to be sold at auction Feb. 15.

The Durbin-Sheeler Stock company at the Girard Avenue Theatre give a capital revival of *The Three Musketeers* this week. Walter Edwards as D'Artagnan and Rose Stahl as Anne of Austria are supported by the full strength of the company. The comic equipment is worthy of special mention. Next week, *The Musketeers*.

The Man from the West is this week's card at Poughkeepsie's theatre. The stock company, headed by John J. Farrel and Carrie Radcliffe, give an excellent performance. Houses large. Next week, *Dark-Eyed Anna*.

The King of Rogues holds the week at the National Theatre, opening to a large house. *Mistakes Will Happen* Feb. 5.

The Standard Theatre, under the new management of William Gallagher, is attracting large audiences. The stock company appear this week in *Barber Lights*, with the Grant Sisters, Murphy and Willard, and Judge in vaudeville between the acts. The Brooklyn Handicap Feb. 5.

Faust is at the People's Theatre. Hanlon's Superb will follow.

Dumont's Minstrels at the Eleventh Street Opera House retain their main features. William Henry Rice in *The Sing-in-Girl* and *The Girl with the All-Brown Hair*. The patronage continues large.

Willow Grove Park will open May 26 with Walter Bell's orchestra for five weeks. Bell's Cincinnati Band come June 30 for four weeks, followed July 28 by the Royal Marine Band of Italy for five weeks.

At Keith's there is a continuance of crowded houses, the result of the first-class attractions offered weekly. The patronage is always of the best class and the house is the most profitable enterprise in the city. The current attractions are: Minnie Seligman and company in Comedy and Tragedy. *The Girl with the Auburn Hair*, Press and Edridge. Louise Gunning, Beatrice Moreland and company in *Taming a Husband*. Captain Adams and his trained seals, the Tennis Trio, Irene Jermon, Provo, Paxton and Jerome. Howard Thurston, Chevrol, George P. Demoneico, Coleman and Mexir, and the biograph.

Fritz Schael and his symphony orchestra of sixty-five pieces form the extraordinary headliner of the large array of novelties this week at the Grand Opera House, which is crowded to the doors at every performance. The energetic management deserve full credit for making this immense structure heretofore a failure, a grand success. Eugene O'Rourke and Catharine Linnard in *After the French Ball*, the World's Trio, Daisy Lovering and company in *Jimmie Marie*. Wormwood's dog and monkey circus, Carrie Graham, James Richardson, Glancy, Duffy, Sawtelle and Duffy, St. Onge Brothers, Ray and Brosche, and De Witt and Burns complete one of the best programmes of the season.

The Elks' benefit Jan. 25 at Chestnut Street Opera House, with volunteers entirely from the vaudeville profession, attracted the largest returns for several years.

Milton Aborn Opera company presents *Said Paula* at the Star Opera House. The company is meeting with popular favor and business is constantly on

the increase. The vaudville includes Ermanni, the Paynes, Asbache and Carios, Charles B. Blanchard, the Elegos, George Graham, Stewart and Gillen, and the Harvey Sisters.

Gustave Ambier's German Dramatic company opened at the Arch Street Theatre Jan. 23 for a two weeks' term, and thus far have been well patronized and fully deserved their hearty welcome by their excellent presentations. Maedel als *Rekrut* was applauded to-night by a large house.

Sousa and his band will give three concerts at the Academy of Music Feb. 2, 3.

A jubilee and cake walk is announced for Feb. 5 at the Academy of Music.

S. FERNBERGER.

WASHINGTON.

Japs at the Lafayette—Alice Nielsen at the National—Warde's Gleanings.

(Special to The Mirror.)

WASHINGTON, Jan. 29.

The Alice Nielsen Opera company in The Singing Girl opened an engagement at the New National Theatre to-night to standing room only. The presentation throughout is sumptuous and met with extreme favor. Miss Nielsen, who is a pronounced favorite, displayed unusual vivacity in her portrayal, and her beautiful voice was at its best. The supporting company is unusually good. Eugene Cowles, Richie Ling, and Lucille Saunders scored strongly. Joseph Herbert, Joseph Cawthorn, and John Slavin, clever and experienced comedians, were extremely funny. The chorus was remarkably large and well trained. The Fortune Teller will be sung on Saturday night. John Drew comes next.

Why Smith Left Home is the offering at the Columbia and opened to-night to a large audience.

Miss Yeoman, Rose Snyder, Mrs. E. A. Eberle, Gertrude Roosevelt, Anita Bridger, Blanche Carlyle, M. B. Snyder, Fred W. Peters, Dan Mason, Hans F. Robert, and Maclyn Arbuckle gave a breezy presentation of *Becky Sharp*. The week ran over \$12,000. Mrs. Robert has been requested to play a return engagement.

A Wise Guy, featuring Edmund Hayes and Emily Lyon, began the week to a large house at the Academy of Music. Prominent in support of the stars are Roy L. Roys, the Allison Sisters, Maudie, Thompson and Roberta, Reno and Richards, Louis Montrose, Mandie Dettly, Lisette Royle, Edith Murray, and Alice Lorraine. A Gunner's Mate next week.

At the Lafayette Square the Imperial Japanese Dramatic company makes its first appearance in this city. The performance is a novelty in a dramatic and pantomime way and decidedly interesting. The company is on its way to the Paris Exposition. They carry their own scenery and costumes, made in Tokio. For the first three nights and Wednesday matinee the bill will be *Zingara*, *The Statue Maker* and *The Genius and the Knight*. For the three succeeding performances *Sarashina (Three Colors)* and a Japanese version of *The Merchant of Venice*. The company is headed by Otto Kawakami and Sada Yacco.

Rev. D. J. Stafford, D.D., will lecture at the New National Theatre next Sunday night for charity. The subject will be "Julius Caesar." The lecturer will review the play and recite some of its passages.

Jed F. Shaw, assistant treasurer of the New National for the past three seasons, has resigned to accept a like position in the box-office of the Broadway Theatre, New York. Mr. Shaw is succeeded by Frank F. Smith, brother of Treasurer T. Arthur Smith.

The Baltimore Symphony

DANIEL SULLY AS FATHER WHELAN.



THE CALLBOY'S COMMENTS.

Down at the Fifth Avenue Theatre the other night I enjoyed immensely that very jolly entertainment, *Three Little Lambs*, the which was enacted for the most part in capital fashion. But I was amazed by the extraordinary conduct of four young women in the chorus, who seemed to have some sort of joke about somebody out in front. First, one of them appeared to recognize the somebody. Then she nudged the next girl and whispered. The next girl looked out into the house, and they both giggled. Two others were let into the mystery and all enjoyed it ever so much.

I'm sorry to say that it is not unusual at Broadway theatres to see players shade their eyes, scan the audience, and nod or wink to people in front. That is bad enough, but we've grown just a bit accustomed to it since it seems to be inevitable. The chorus girls in *Three Little Lambs*, however, went over the boundary of tolerance. An audience may not be highly edified by the nods or winks aforesaid, yet there is the compelling feeling that it is all plain and understandable.

But when it comes to a joke on the stage that makes an audience feel like a man whose necktie is out of gear and who is guyed upon this fact while still unconscious of its existence, the audience becomes oppressed by a sensation of paralytic resentment.

The most striking example of this sort of thing that ever came under my observation was offered by the fortune-telling scene in May Irwin's play, *Kate Kip, Buyer*, last season. Therein Miss Irwin and the ladies of her company spent some five or ten precious minutes in little personal jokes that were worse than Sanskrit to the audience. At first, the people laughed uneasily in the supposition that they were getting a real view of gay life behind the scenes or some other similar wildfire hallucination. Subsequently, however, it became apparent that the guying about johnnies, suppers, bouquets, and diamond sunbursts was not intensely humorous, nor calculated to reveal to any prodigious extent the arcana of the drama.

To be sure, at each sarcastic shot from Miss Irwin one girl would look conscious and all the others would giggle, but five minutes or so of such business was sufficient to make the audience begin to feel foolish. An audience, as I take it, is supposed to have paid to be entertained, and it would be justified in resenting a performance conducted chiefly for the amusement of the people on the stage. Players are in a way hosts, with their audiences as their guests. It would be uncommon bad taste for the host and hostess of a dinner party to exploit some little secret jokes between themselves at the dinner table and to laugh over such jokes while the guests looked on as wondering rank outsiders. The four chorus girls of *Three Little Lambs* had no end of fun all to themselves the other night for quite a long time, and the audience wished that they might be let in on the merriment. "Laugh and the world laughs with you," of course, but not if the world thinks that you are laughing at it.

The cheerful comedienne who, on this same occasion, tripped gayly to the front and, waving her hand to a beaming elderly woman in the orchestra, sang out blithely, "Hello, mamma!" was very astonishing indeed to Broadway, but at least the audience knew what she was about. And this is not meant in any way as knocking. *Three Little Lambs* is an immensely enjoyable entertainment, as I have said, and four chorus girls are not a whole play. It only occurred to me that the instance was worthy of note as indicating an infraction of stage manners that almost every stage-manager may do well to remember.

Will W. Crimans wants to know whether I had remarked the matrimonial epidemic among professional folk at Sioux City, Iowa. I regret to say that I had not. Mr. Crimans, however, reports that the thing has gone so far that, upon arrival, he found a clergyman's card in the dressing-room just as when you move into a new flat you find cards of all the neighboring tradesmen stuck under the door. I beg to command the hustle and enterprise of the Iowa clergy.

A MONTE CRISTO REVIVAL.

Liebler and Company will make an elaborate revival of *Monte Cristo* next season, with James O'Neill in the title-role and a carefully selected company. The production will be on an elaborate scale, and of such magnitude, it is said, that it can be presented only on large stages. It is the intention to divide the season between the Academy of Music in this city and the Boston Theatre.

SMYTH AND RICE TO PART.

At the close of the present season the managerial firm of Smyth and Rice will be dissolved by mutual consent. W. G. Smyth will devote himself to management of Willie Collier, at present under the firm's direction, and to certain other enterprises that he is now planning. Myron B. Rice will also undertake some ventures on his own account. The separation is an entirely amicable one.

FERGUSON A LIFE SAVER.

W. J. Ferguson, the comedian, now with The Girl from Maxim's, won a hero's laurels at New Haven, Conn., on Sunday, by saving Mayme Kealty, of the same company, from drowning in Lake Whitney, where both were skating. Miss Kealty skated into an air-hole, and would have sunk had not Mr. Ferguson, by means of a long branch, managed to reach her and pull her out.

THE CHRISTMAS MIRROR.

A STUPENDOUS PRODUCTION.

London (Eng.) Reference, Jan. 7.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is always a splendid and stupendous production. This year, however, it has—by its mass of entertaining articles, stories, and theatrical love, illustrated with beautiful pictures and portraits—quite broken its records in this connection. And all this, mark you, for 25 cents, half its former price!

A BEAUTY.

Denver Times, Jan. 7.

The Christmas DRAMATIC MIRROR was a beauty. Everything on a large scale except the price, which was cut in two.

A MAGNIFICENT ANNUAL.

Birmingham (Ala.) News, Jan. 13.

The Christmas number of the NEW YORK DRAMATIC MIRROR is one of the most magnificent annuals that theatrical journal has ever issued, and that is saying a great deal. It is a volume of theatrical information, both general and personal, and is superbly illustrated.

A RATTLING GOOD NUMBER.

London (Eng.) Stage, Jan. 4.

The Christmas number of THE NEW YORK DRAMATIC MIRROR this year is practically as large as former numbers. The price has been reduced one-half—that is, from fifty cents to twenty-five cents, and it's a rattling good number at the price.

KEEP'S UP TO DATE.

Manitoba Free Press.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is to hand and contains some of the best articles that have yet appeared in this widely read organ of the theatrical profession. Besides the bright, breezy budget of news, the magazine is filled with cuts of the chief artists appearing to-day on the American stage, including many Winnipeg favorites. Among the number is that of Sandol Milliken and Jessie Bonstelle. The MIRROR keeps up to date, in impartial in its criticisms and continues to add to its talented list of contributors.

Isabelle Everson reports that her two engagements this season have resulted in labels on her theatre trunks that read, "Papa's Wife in Paradise." Players in accepting engagements should consider the awful possibilities of combined play titles.

I could work out a lot of combinations of this sort that would be very imposing, but I shall not try, for it would be something like those heart-rending stories that some madmen put together to ring in all the play names that they can think of. You know—such as "The Belle of New York met The Girl from Maxim's At the White Horse Tavern On the Bowery Just Before Dawn," etc. Pardon me for even suggesting a matter that must bring up so many baleful memories.

Of all the forms of vice, I believe that the play title story is far and away the worst. Nor have I forgotten the theatre programme joke, which is bad enough, heaven knows, but there is less of it.

There are some queer people making livings nowadays. The manager of a Western repertoire company wrote to a "dramatic and vaudeville exchange" with "school of acting" attached, in St. Louis, for an actress. One was sent on and proved utterly useless. The manager complained and received this consoling letter from the agents:

Dear Sir.—Your letter arrived here all O.K. and we were more than surprised to here that the Girl was not O.K. and we informed you she was an artist and her mother and herself informed me that she was A.O. No. 1. We had plenty of others to send only she was A.O. Young and everything looked all O.K. I sent her and was sure she would be the Real thing for your show and you can't blame us as we don't no everyone that we send out if they look the part and all that can fill the bill that we will make good with any other people you may want at any time and will take them on our School of Acting First but the mother and the Girl saying they can fill the bill So the Girl was sure it was right. Hoping you will still do business with us and will make the date All O.K.

The manager says that the experience cost him only \$20. It goes to prove that the world owes every one a living, and that almost every one is collecting the debt.

THE CALLBOY.

John Birch has experience.

VIOLA ALLEN'S NEW PLAY.

The new play that Viola Allen is to produce next season has been named *In the Palace of the King*. It is a dramatization by Lorimer Stoddard of an as yet unpublished novel of the same title by F. Marion Crawford. A copyright performance of the play was given at the Duke of York's Theatre, London, recently.

During her return engagement in Chicago this Spring, Miss Allen will produce a new play by Leo D'Orchestratine, that is one of the possible successors to *The Christian*. Miss Allen has also several other plays under consideration for production.

TO PREVENT PIRACIES.

At a special meeting of the officers of the Actors' Society, held last Friday evening, a resolution was adopted, by the terms of which the Actors' Society will unite with the American Dramatists' Club in an endeavor to have stringent laws passed in all the States against the piracy of plays. The matter was discussed recently at a joint meeting of the officers of the two organizations, and the action of the Actors' Society on Friday night was for the purpose of beginning active operations in the crusade at once.

AMATEUR NOTES.

The regular monthly entertainment of the Amaranth on Jan. 17 was greeted with the usual well-filled auditorium at the Academy of Music, Brooklyn. Ambition was presented, and the ambiguity of the announcements led many to believe that a performance of Henry Guy Carleton's play of that name, in which Nat C. Goodwin appeared some seasons ago, was to be given. This Ambition, however, is a three act farce one of several versions of a German play by Herman Hennig, of which 7-29-8 is the best known adaptation. The clever lines and quiet humor which pervades the comedy were in excellent keeping with the capabilities of a carefully selected cast of whom Arthur P. Dunkley, Franklin S. Brady, Alfred Young, Helene Winsor, Annabelle Hill, and Regina May McAvoy acquitted themselves most creditably. The hit of the evening was achieved by Frank Norris in an accentuated character part, Signor Torpoli, he giving a thoroughly artistic performance.

The Jilt has been announced as the next regular bill to be given by the Booth Society at the Criterion Theatre, Brooklyn, Feb. 9.

CUES.

Doyleburg, Tenn., is quarantined on account of small pox.

Jerome M. Stansel was taken to the Bellevue Hospital insane pavilion, in this city, last week, for examination concerning his sanity.

The creditors of the Earl of Yarmouth (Eric Hope) met in London on Jan. 25 and decided to place his estate in bankruptcy.

The first annual ball of the Madison Square Social Club, an association of Madison Square Theatre employees, will be held on Feb. 7 at the Murray Hill Lyceum.

Emma Brennan Ince has rented on royalty her play, *School Girl's Romance*, or *Fun in a Boarding School*, to Ed Weil and Jack Steigwald. It will be produced on the road, Feb. 10.

Milka Terina, after a long illness with throat trouble, reappeared on Jan. 27 at the Metropolitan Opera House as Elizabeth in *Tannhauser*.

The Princess Chic is scheduled for appearance at the Casino on Feb. 12.

The Broadhurst Brothers last week sub-leased the Strand Theatre, London, to Frank Curzon, of the Avenue Theatre, who will take over the management of the playhouse on Feb. 10, and will immediately produce a three-act farce entitled *Facing the Music*. The Broadhursts' lease on the Strand Theatre will not expire for seven years.

William G. Stewart, managing director and one of the leading baritones of the Castle Square Opera company, has resigned from the organization.

Joseph Jefferson will begin his annual five weeks' Spring tour at Atlanta, Ga., on April 2. His engagement of three weeks at the Fifth Avenue Theatre will begin on April 16.

At the second Dammreuther String Quartette concert, held last Thursday evening at Sherry's, Frederic Howard, the baritone, made his first public appearance in New York. Mr. Howard sang with charming delicacy and feeling, a number of German songs, and a new composition by Rubin Goldmark. His work was enthusiastically applauded by the large audience present.

Mrs. Beaumont Packard has returned from Boston, where she spent a week with her daughter, Maude Winter, of the Zaza company.

Adeline Dunlap resigned from the Lorraine Hollis company at Urichsville, Ohio, last week and returned to this city.

Wallace Munro and Percy Sage have acquired all the rights, scenery and properties from Daniel Frohman to *The Prisoner of Zenda*. Charlotte Tittell will be featured as Princess Flavia.

Amy Lee concluded a four weeks' special engagement at the Standard Theatre Stock, Philadelphia, Jan. 20.

Beatrice Dauncourt has resigned from the cast of *Under the Dome*.

OBITUARY.

Edith S. Utter, known professionally as Edith Le Monte, died at Theaveland, Wisc., on Jan. 17. Miss Utter was but thirty-two years of age and had not played for two seasons past. She was said to be the most beautiful woman that Wisconsin ever produced, and when she made her debut, about twelve years ago, her success was instantaneous. She possessed a fine soprano voice, and this coupled with her beauty, made her a favorite upon the light opera stage. Three years ago she made a European tour, and while in Paris contracted an illness from which she never recovered. The direct cause of her death was a stroke of paralysis.

Everett N. Farwell, of Fitchburg, Mass., was stricken with heart failure in the Whitney Opera house in that city, June 23, and died almost instantly. Mr. Farwell was theatrical transfer man at Fitchburg for many years, and at the time of his death was superintending the removal of the Robert B. Mantell company's baggage. He was well and favorably known to agents and managers.

George Layman, a vaudeville performer, died at his home in New York city on Jan. 18, of heart failure. He was known as "the man with 1,000 faces," and his specialty won favor with audiences both in America and Europe. He was thirty-six years of age, and had been on the stage for eighteen years. The remains were interred on Jan. 19 in the Washington Cemetery, Brooklyn, N. Y.

Mrs. Mary Theobald and Lucinda Theobald, mother and sister of Theobald Theobald, of Powers and Theobald, with Hogan's Alley, were fatally burned by an explosion of gasoline at their home in Louisville, Ky., on Jan. 11. The remains of both were buried on Jan. 13 at Frankfort, Ky. Dolly Theobald received news of the double bereavement during a performance at Clinton, Iowa.

Fred Humphrey, son of Nellie Weston Humphrey, died of consumption at the Loomis Sanitarium on Jan. 26. The funeral was held Sunday, Jan. 28, at his late residence, 727 Columbus Avenue, this city. The interment took place in Greenwood Cemetery.

Arthur Hughes, advance agent of Stowe's *Tom's Cabin* company, was killed at Paxton, Ill., recently, while attempting to board a moving train. Mr. Hughes was an Elk and a Knight of Pythias. His body was buried at Anderson, Ind., his home.

T. Shepherd Smith, professionally known as T. S. Shepherd, died in Florida recently. He was at one time a member of the Eddie Akerstrom company, and was a native of Iowa Falls, Ia. His body was taken to Sea Girt, N. J., for burial.

Lewis J. Monroe, of Paul Gilmore's company, died on Jan. 18. Some time ago Mr. Monroe was accidentally wounded by a pistol shot. The wound instead of healing grew worse, and lockjaw set in. The body will be brought to this city for burial.

Eddie O'Dell, a well-known vaudeville comedian,

Out Of Sight

Is what good judges say when you ask them what they think of

Hunter Whiskey

For They Appreciate Its

Quality
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Flavor



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Anthony Co., at Herald Square Theatre; Nellie Lyon, Chris and the Wonderfull Company, at Hammerstein's Victoria; Amy Muller, May Irvin's Bros.; Mary King, Two Jolly Rovers; Arnold Grazer at Keith's; Barney and the Jolly Rovers, Kidnapped in N. Y. Co.; Jack and Dora Bloom, and Cooper; Miss Blatta, Roger and Julia Mackey, Sonati, and hundreds others.

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SARAH TRUAX

LEADING LADY.

Lyceum Theatre Stock Co., Baltimore, Md.

Miss Truax, as Kate Kennion, had one of those emotional parts in which she excels, and worked up to a climax of grief in the third act with powerful realism.

Baltimore American, Jan. 25, 1900.

Miss Truax, as Kate Kennion, the daughter of General Kennion, the character assumed by Mr. Cooper, appeared before the curtain a number of times in response to encores. Her artistic work is appreciated by the patrons of the playhouse. *Baltimore Herald*, Jan. 25, 1900.

R. OWEN MEECH

Eccentric Comedy and Old Men.

AT LIBERTY.

R. O. Meech as Chickwell gave a praiseworthy reading of a minor role. (*Mysterious Mr. Bugle* with Shubert Stock.)

R. O. Meech as Sig. Tamborini, scored the greatest hit of the evening. (*Stirrup Burry*—Empire Stock Co., Buffalo.)

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1859.]

The Organ of the American Theatrical Profession

1432 BROADWAY COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK - - - FEBRUARY 3, 1900.

Largest Dramatic Circulation in the World.

TO ADVERTISERS.

As Monday, Feb. 12, Lincoln Day, will
be a holiday, THE MIRROR must go to
press earlier than usual on the number to
bear date of Feb. 17. Advertisers will
therefore please note that advertisements
for that number cannot be received later
than 10 o'clock a.m. on Saturday, Feb. 10.

PERTINENT CRITICISM.

NORMAN HAPGOOD's article in the first
number of the new *International Monthly*
on the theatrical conditions in this country,
substantially republished in THE MIRROR,
has attracted more attention than any re-
cent magazine feature, and is steadily com-
mented upon by newspapers here and there
whose influence is as notable as their free-
dom of expression. No doubt these news-
papers are influential because their public
can rely upon them to discuss any question
of moment without fear or favor.

The MIRROR has published extracts from
articles on Mr. Hapgood's subject in the
Chicago *Tribune* and the Denver *Republican*,
the Chicago *Times-Herald* and the St. Paul
Pioneer-Press. "How long the American
people will submit to this stifling of all free
initiative on the part of playwrights or ac-
tors," said the Chicago *Tribune*, "or how
long it will require before this vicious com-
mercializing of the drama shall compass its
own sordid ruin, remains to be seen." "The
love of fair play is very deeply implanted
in the American heart," comments the Chi-
cago *Times-Herald*, "and while a syndicate
may have the right to control as many the-
atres as possible, the public will certainly
resent any form of dictation the purpose of
which is to silence or injure all stars and
companies that will not pay tribute to the
trust. This is the danger line, and while
the trust is able to overstep it in New York,
owing to the unaccountable servility of the
newspapers, the rest of the country is inde-
pendently and unalterably opposed to such
tactics."

No combination of this kind that cannot
stand to have its methods explained and
criticised can possibly live long in this coun-
try. It is the unwise boast of the spokesmen
of this particular combination that writers
on various newspapers outside of New York
that have criticised its methods have been
compelled to "walk the plank." The par-
ticular form of coercion brought to bear
upon mercenary newspapers in order to se-
cure discharge from their service of con-
scientious dramatic writers who have felt
impelled to protest against a sinister force
in the theatre is well known. But, thanks
to the independent and public-spirited por-
tion of the press throughout the country,
it is only in isolated cases that the combi-
nation is able thus to wreak its revenge.
There is coming a time when this species
of tyranny, which squares with so many
other details of the method of this combi-
nation, will have to be fully accounted for to
a public that will demand the punishment
of those guilty of it, thanks to newspapers
that can neither be bribed nor frightened.

PHOTOGRAPHIC COPYRIGHT.

Laws that protect property rights are
good laws, without question. All laws that
relate to copyright are well based, but some
of them are defective—for they represent a
comparatively new principle in legislation
and the law protecting photographic
copyright has seemed to be particularly de-
fective. The enforcement of any law
throws lights upon it that mere theories
cannot disclose, and enforcement often re-
sults in the repeal of bad laws and the per-
fection of those that, though well grounded,
may be insufficient or unjust.

The statute to protect copyrights in photo-
graphs has at times seemed to be defective,
because under it well-meaning pub-
lishers have been punitively inflicted and
unprincipled photographers have been
rewarded, although the plain intent of the
law is to protect the property rights of all
photographers and punish publishers who
might violate those rights. As the law
stands, it forbids the reproduction of a
photograph by a publisher without the con-
sent of the owner of the copyright "first
obtained in writing signed in the presence
of two or more witnesses." The penalty
provided for unauthorized publication is a
forfeit of one dollar "for every copy found
in the possession of the publisher."

Strangely enough, it appears that the
lower Federal courts heretofore have
agreed with the contention of plaintiffs
that this penalty could be applied to every
copy of a newspaper, magazine, or other
publication containing a copy of an unau-
thorized picture circulated by a defendant.
But in a recent case the Supreme Court
of the United States has narrowed the im-
position of the penalty to the very terms of
the law—namely, to copies "found in pos-
session" of a defendant only. The hold-
ing of the Court is that as the law is penal
in its nature, it must be construed with
such strictness as to safeguard the rights
of a defendant while preserving the ob-
vious intention of the Legislature, arguing
that otherwise the law would permit the
owner of a copyright to lie by during the
two years allowed him to bring suit, per-
mit another to publish the work during
that time, and then recover for the multi-
plied copies. There have been cases in
which this purpose on the part of cunning
owners of copyright has been plain, and
the new construction plainly is punitive
enough to insure the reasonable safeguard-
ing of copyright on photographs. In short,
the new holding will result in less hard-
ship all round than would strict enforce-
ments under former holdings, although it
may discourage certain phases of photo-
graphic industry that are no more to be
commended than are deliberately dishonest
publications that pay no regard to copy-
right.

ORIGINAL, BUT SUPERFICIAL.

THAT WAS an interesting statement that
was made the other day in London by
MARIE CORELLI and duly cabled to one of
the New York newspapers that indulge in
such luxuries.

MISS CORELLI now lives at Stratford-on-
Avon. She went up to London to witness a
Shakespearean production, and while in the
metropolis gave voice to a theory whose
originality no one will dispute. "You still
can find at Stratford," said she, "such extra-
ordinary characters as BOTTOM, the
weaver; FLUTE, the bellows maker [sic],
and SNOOT, the tinker." Miss CORELLI add-
ed that in that ancient town she "knows a
perfect FALSTAFF who would in every way
fit SHAKESPEARE'S famous character."
Moreover, the lady concluded that "to un-
derstand SHAKESPEARE it is necessary to
know the scenery of Stratford absolutely,
and be acquainted with the people there."

No doubt there is much in Stratford that
inspires the imagination of one that would
study SHAKESPEARE, and yet many persons
who have never been to Stratford and never
will be able to visit that ancient town under-
stand SHAKESPEARE almost as well as
they could if they should familiarize them-
selves with the place whose only claim to
immortality rests in the fact that it was
the home and is the burial place of the
poet.

MISS CORELLI's broader statement can
hardly be credited unless she also shall find at
Stratford such persons as ROMEO and
JULIET, HAMLET and OPHELIA, OTHELLO
and JULIUS CÆSAR, KING LEAR and
MACBETH, ANTONY and CLEOPATRA, SHYLOCK
and IAGO, and many others that figure in
SHAKESPEARE. Stratford is by no means
the world in miniature, and SHAKESPEARE
could not have drawn all his inspiration
from the place of his nativity. As to Strat-
ford being the home of such "extraordi-
nary characters" as BOTTOM, the weaver;
FLUTE, the bellows mender, and SNOOT, the
tinker, that may well be believed, for types
of these persons are found in many com-

munities in association with such worthies
as QUINCE, the carpenter; STARVELING, the
tailor; SHALLOW, the justice; DOGBERRY, the
constable, and like homely and amusing
persons. It is easy to be superficial while
assuming to be profound.

PERSONAL.



RORKE.—Kate Rorke, who is pictured above,
intends to revive *The Squire*, by Pinero, in
London, it is said.

HENRY.—Ethel Henry was unexpectedly
called to recite at the Lotos Club last Thurs-
day afternoon, the occasion being ladies' day,
and was very happily received.

O'NEIL.—Nance O'Neil and her company
will sail from Vancouver for Australia on
Feb. 9.

MELBA.—Nellie Melba, according to a cable
dispatch from Berlin last week, is suffering
with influenza and her appearance in the Ger-
man capital was postponed.

HAMPTON.—Mary Hampton has resigned
from the Frawley company in San Francisco
and will return to this city.

ARONSON.—Rudolph Aronson sailed last
week for Paris, where he expects to conduct a
roof-garden during the Exposition. He will
also secure novelties for presentation here.

HERBERT.—Victor Herbert, upon his return to
Pittsburg, will receive a silver loving-cup as
a gift from the members of his orchestra.

LANGTRY.—Mrs. Langtry is reciting Rud-
yard Kipling's "The Absent-Minded Beggar,"
at the Garden Theatre after the performances
of *The Degenerates*.

BROWN.—Colonel T. Allston Brown, whom
not to know argues one's self unknown in the
dramatic profession, celebrated his sixty-
fourth birthday on Jan. 16.

EVANS.—Charles E. Evans has purchased
from David Belasco half interest in the road
rights to *Naughty Anthony*, and expects soon
to return to the stage in the title-role of this
successful farce. The purchase price for the
half interest is said to have been \$20,000.

PALMER.—A. M. Palmer will go to Europe in
the Spring to consult with several authors
at work upon new plays for Richard Mans-
field. Mr. Mansfield has approved the first
scene and costume designs for his revival of
Henry V.

CORRIGAN.—Emmett Corrigan has suc-
ceeded Edward J. Morgan in the title-role of
Ben Hur at the Broadway. Mr. Morgan will
be seen in *The Ambassador* at Daly's next
week.

RUSSELL.—Annie Russell may be seen next
season as Lorna Doone in a dramatization of
R. D. Blackmore's novel of that name, now
being made by Louis N. Parker.

DAVIS-OPP.—Fay Davis will be the Queen
Flavia and Julie Opp the Rosa Holz in George
Alexander's production of *Rupert of Hentzau*
at the St. James', London.

VANBRUGH.—Irene Vanbrugh will be John
Hare's leading woman in his coming tour of
this country.

KING.—Everett King will be seen in a char-
acter role in the new production, *Across the
Pacific*.

BLAUET.—Paul Blauet (Max O'Rell) ar-
rived in this city recently from Europe to be-
gin a lecture tour.

COGHLAN.—Rose Coghlan will play Lady
Garnet, the role originated in this country by
Ada Rehan, when *The Great Ruby* is produced
at the Fourteenth Street Theatre on March 19.

GROSSMITH.—George Grossmith's coming
American tour will begin at Association Hall,
Boston, on Feb. 14.

DE MILLE.—William Churchill De Mille,
son of the late H. C. De Mille, made his debut
as a dramatist recently, when *A Mixed Four-
some*, a one-act comedy, written by him, was
produced at an entertainment given by the Ed-
ucational Alliance of this city. The young
author and his brother, Cecil Blount De Mille,
appeared in the cast. The comedy may be
done by the American Academy of Dramatic

Arts, at which Cecil Blount De Mille is a
student.

WARFIELD.—David Warfield may become a
star under David Belasco's management, when
his contract with Weber and Fields expires.
Negotiations have been under way for a long
time, but the parties interested have not come
to a definite understanding.

BELLEW.—Kyrie Bellew, who has just re-
covered from a severe attack of influenza, has
sailed for Cairo, Egypt, for the benefit of his
health.

GILLETTE.—Viola Gillette, formerly a mem-
ber of the Castle Square Opera company, has
achieved much success as Allan-a-Dale in Wil-
liamson and Musgrave's production of *Robin
Hood at Her Majesty's Theatre*, Sydney, N.
S. W. Miss Gillette went to Australia with
Hoyt and McKee's company, and was loaned
for the *Robin Hood* engagement. Mr. William-
son has offered her a permanent position in his
Royal Comic Opera company.

THE THEATRICAL TRUST.

It is Found Lamentably Lacking.
Toledo Commercial.

That combination that is known as the The-
atrical Syndicate has received several hard jabs
in one way and another, but it has remained for
Norman Hapgood, the well known dramatic
writer, to give its workings a calm, judicial and
dispassionate summing up. This he does in the
current *International Monthly*, and it is needless
to say that the Syndicate, after being weighed
in the balance, is found lamentably lacking.
While giving Charles Frohley credit for per-
sonal qualities of a high sort, he shows how he
and his associates have so thoroughly encum-
bered the American theatrical field that the
actor, manager, playwright and the avenues of
publicity are absolutely within the strong arm of
the combination. Only one leading American
artist is outside of the Syndicate. Mr. Hapgood
says that this is the Syndicate's ultimatum to
all high grade theatre owners: "If you do not
do business with us on our own terms, we will not
let you have first-rate attractions. If you do,
we will destroy your rival, or force him to the
same terms. For the bookings we will take a
share of the profits." To the actor or traveling
manager it can say: "You must play in our
theatres or in barns. For our theatres we make
our own terms. We will show you contracts,
but they will not be signed by us until the last
moment, so that your bookings or terms may be
changed at our convenience." To both they
can say: "Nominally, we act as your agents.
In reality, we are your absolute masters."

Well for the Public to Heed.
Concord, N. H., Evening Monitor, Jan. 1.

But the most needed article of the number is
by all odds Mr. Hapgood's caustic, though not
bitter, criticism of "The Theatrical Syndicate."
This is a word which has long waited for the
American public to heed it. Mr. Hapgood, who
is the dramatic critic of the New York Com-
mercial Advertiser, as well as an essayist and blog-
rapher of established reputation, shows us that
practically the entire present and future of the
American stage is "in the hands of six business
men, some with clear records, others with black
ones, but all uncultivated." The result is seen
in the production and forced runs of *The Con-
querors*, *Pharao*, and the long line of nasty
French farces; while Augustus Thomas's *Arizona*,
a worthy product of a great American play-
wright, has to fight hard for its life.

An English Warning.

London, Eng., Daily Mail.
It is our duty to see that the thin end of the
Trust's wedge is not inserted in London.

QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous,
impertinent or irrelevant queries. No private addresses
furnished. Letters addressed to members of the profession
in care of THE MIRROR will be forwarded.)

FRANK HUBER: Irving's *Robespierre* was re-
viewed in THE MIRROR of Nov. 4, 1899.

B. D., Columbus, O.: The actress mentioned
is with Daniel R. Ryan's company.

BORRIS, Montreal: Address Ritzmann, Broad-
way near Twenty-second Street, New York city.

C. F. D., Amsterdam, N. Y.: Write to the
Eaves Costume Company, 63 East Twelfth street,
New York city.

G. S. W., Fultonville, N. Y.: Inquiries should
be addressed to the Grand Opera House, Galves-
ton, Tex.

M. E. N., Boston: James K. Hackett was
born at Wolfe Island, Ontario, on Sept. 6, 1869.
His parents were professionals.

R. B. L., Toronto: Roberts and Ince, 1441
Broadway, or Thomas Ebert, 1368 Broadway,
New York city.

E. J. W., Cincinnati, and M. R., Cleveland:
Letters addressed in care of THE MIRROR will be
advertised.

SENIOR STUDENT, New York: 1. The roles men-
tioned are character roles. 2. The matter of
height has nothing to do with dramatic ability or
promise. It may dictate in a measure the line of
work to be pursued.

CONSTANT READER, San Francisco: 1. His first
New York appearance was made at the Grand
Opera House, Aug. 26, 1883, in *The Lights o'
London*. 2. They are not "one and the same."
3. We have not heard so.

M. G

THE USHER.



The recent death of Miss Ingham, of the Murray Hill Stock company, has been attributed by several newspapers to exhaustion from overwork, and the sad case has been used as a text to illustrate the dangers incurred by actors who face the arduous work of the present day stock system.

Miss Ingham's case was altogether exceptional. I do not think the mortality among stock actors has been greater than among those in traveling organizations. Nor is it certain that Miss Ingham's life would have been prolonged—she suffered from a heart trouble—but she had not been engaged for some time in the exacting routine of the Murray Hill Theatre.

Opera singers and touring actors have been stricken suddenly on the stage, in dressing-rooms and in railway trains. Such tragic summonses have been known within the past five years. But they were not pointed out as illustrations of the perils of singing, acting, and the combination system.

Stock work in the "palmy days"—when the bill was often changed nightly and sometimes consisted of a farce, an interlude and an after-piece, besides the regular play—was harder than it is now, and yet the old time actors were a rugged, sturdy, long-lived race.

Women frail in health ought not to undertake the ceaseless study, rehearsing and acting which a stock engagement involves, or any other exhaustive labor; but those physically and mentally fit for the struggle need not fear it. Indeed, there are many who have told me that they prefer the activity called for in a stationary company to the racking hardships of travel with organizations that make a specialty of one-night stands.

The Chicago Post republishes an editorial from a New York paper which it has received from Charles Frohman. The editorial related to the appearance of Maude Adams in The Little Minister at the Criterion Theatre, and it said, among other pleasant things:

We ask actors, actresses, managers, and the public to observe the following facts:

Miss Adams does not have to repeat on the stage lines that she would be ashamed to recite in private life.

She does not depend for her success on stockings or underskirts or immodesty.

She does not earn a living by pandering to indecency.

Happily, this is all true. Unhappily, it is not true of some other actresses in Mr. Frohman's employ. As the Chicago Post aptly observes, "It was in this very house, the Criterion, where Miss Adams is now an illustrious example that Mr. Frohman first produced The Girl from Maxim's."

The Park Theatre in Philadelphia is to be sold at auction on Feb. 15. There will be competition for the property. I am told there is already a bidder who will offer \$125,000. It cost the late Manager Fleishman a great deal more than that.

Wilson Barrett finally disposes of the charge that he plagiarized The Sign of the Cross from "Quo Vadis" by the authenticated statement that "Quo Vadis" was not published in Poland until March, 1895, while The Sign of the Cross was produced by Mr. Barrett in St. Louis a year earlier.

The singular similarity of the story and character of the play and the novel is accounted for by Mr. Barrett on the theory that both he and Sienkiewicz sought the same sources for material in connection with the Neronian period.

Mr. Thomas' new play, Oliver Goldsmith, which Stuart Robson will bring to New York soon, possesses qualities that ought to commend it to our more intelligent theatregoers. I had an opportunity to see it out of town the other day and I found its qualities refreshing and delightful.

The play is slender in plot, but it is rich in refined comedy and tender sentiment. The second act is particularly well conceived. Oliver, Dr. Johnson, Garrick, Mrs. Featherstone and Mary Hornebeck are admirably drawn characters, and the atmosphere of the period is generally sustained with a discriminating literary touch. There are a few anachronistic lines in the vein of modern slang and colloquialism, however, that should be eliminated forthwith.

Mr. Robson finds a congenial role in Oliver, which he plays skillfully and feelingly. The more serious phases of the whimsical character are those that lie well within the boundaries of a true comedian. Mr. Dixey may not realize the Garrick of history and tradition

any closer than Mr. Thomas, but he acts the actor with delicious humor, unfailing spirit and grace. In the last act he "doubles" an English bailiff wonderfully well.

But "we anticipate," as the novelist of other days was wont to exclaim. Oliver Goldsmith and its excellent interpretation will soon be on the metropolitan boards and that will be the time for extended review and criticism.

NEW SUMMER GARDEN IN ST. LOUIS.

The Delmar Garden Amusement Company, with a paid-up capital of \$30,000, was incorporated in St. Louis last week by Augustus A. Busch, Louis C. Dennig, J. C. Jannopoulous, Samuel Gumpertz, Harry C. Donnecker, and William Jems.

The purpose of the company is to construct and manage a new Summer amusement park, to be known as Delmar Garden, that it is claimed will be one of the largest and most complete enterprises of its kind in the world. A tract of forty-five acres on the outskirts of St. Louis has been leased, and work on its improvement will be begun at once. It is planned to open the Garden on May 27. The attractions will include a vaudeville theatre, with a seating capacity of 4,500; a circus, a water pantomime, and many other other features. Samuel Gumpertz, at present manager of Hopkins' Theatre, will manage the new park.

It is said that the contemplated improvements will cost \$100,000. The incorporators expect to reap a harvest during the Louisiana Purchase Centennial Exposition, to be held in St. Louis in 1903. The name of Augustus A. Busch among the incorporators is taken as an indication that the Anheuser-Busch Brewing Company, of which he is vice-president, is largely interested in the enterprise.

THE WOES OF YIDDISH PLAYERS.

The wrangle recently precipitated at the Hebrew theatres in the Bowery by the strike of members of the Hebrew Actors' Union was continued last week, when unwilling efforts were made by the Union to have stand hands and others ordered out in sympathetic strike by the Central Labor Union. The labor leaders decided that as the Hebrew actors had not consulted them before striking they would refrain from interference. Moreover, investigation satisfied the Central Labor Union that the actors had not been underpaid as they had represented. Substitutes from non-union ranks were engaged to act at the theatre chiefly involved, the People's. Matters were further complicated by disturbances in Chicago, whither representatives were sent by local Jewish managers to secure players from the Jefferson Street Theatre in the windy town. Glittering inducements were made to these actors, who promptly accepted. Then the Chicago manager offered more, and the New Yorkers increased their bid. The actors contentedly accepted each proposition of larger pay, until at last the Chicago manager dropped out and certain actors started Eastward. Just as the New York representatives were about to leave for this city, however, their Chicago colleague played a vengeance card by causing their arrest on a charge of conspiracy to destroy his business.

DUSE'S REPORTED ENGAGEMENT.

A story was published last week to the effect that Eleonora Duse would revisit this country next season, under the management of Liebler and Company, and would be seen in this city at Hammerstein's new Republic Theatre. When questioned by a Marion man regarding the matter, George Tyler, of Liebler and Company, said: Before Signora Duse's illness we were in negotiation with her representative for her appearance here next season under our management. When she was taken ill and it became doubtful whether she would be able to act for some time, the negotiations were dropped and nothing further has been done about the matter. Should Duse recover her health and be willing to come to America, it is possible that the arrangement may be consummated. Any definite announcement, however, is premature.

Signora Duse is said to be in Paris at present. Her health is reported as much improved.

MYLES McCARTHY'S NEXT PLAY.

Myles McCarthy, now on his way East after a successful tour to Denver, is about to produce a spectacular Irish trick play, A Broth of a Boy. The Hartz Brothers, pantomimists and acrobats, may be engaged after their vaudeville season in Europe, and then Mr. McCarthy will shew Dear Hearts of Ireland, expecting to continue with it in the same territory next season. Mr. McCarthy wishes it understood that at present he is not connected with any other organization than Dear Hearts of Ireland, despite reports to the contrary.

THE MERCHANT IN JAPANESE.

Otto Kawanami, Sada Yacco, and their Japanese company played The Merchant of Venice for the first time in Japanese at the Boston Theatre on Jan. 25. The version was unique, to say the least, and attracted much attention as a dramatic curio. The acting and the scenery were highly commended.

MUSIC NOTES.

The repertoire of the Maurice Grau Opera company at the Metropolitan Opera House last week was as follows: Monday, Le Prophète; Wednesday, Ile Meistersinger; Friday, Don Pasquale and Cavalier Rusticana; Saturday, Tannhäuser and Faust.

The Kneisel Quartet gave their third concert on Jan. 23 at Mendelssohn Hall, being assisted by Madame Szumowska.

The Pittsburgh Orchestra, conducted by Victor Herbert, made a successful local debut as an organization at Carnegie Hall on Jan. 23, with Marie Brema as soloist.

Perry Averill gave an enjoyable song recital at Mendelssohn Hall on Jan. 23.

The fourth local season of the Adamowski Quartet began on Jan. 23 with a concert at Sherry's, Ignace Paderewski appearing with them.

Mark Hambourg gave another piano recital at Mendelssohn Hall on Jan. 25.

Madame Gadski was the soloist at an impromptu musical at the New York College of Music on Jan. 25.

The Dannreuther String Quartet gave a concert at Sherry's on Jan. 25, with Frederic Howard as soloist.

David Bispham offered another song recital at Mendelssohn Hall on Jan. 25.

The fourth public rehearsal of the New York Philharmonic Society occurred on Jan. 26 at Carnegie Hall, with Madame Schumann-Heink as soloist.

An immense audience attended the Sunday night concert at the Metropolitan Opera House, in spite of very bad weather. Emma Calvé, billed to appear, disappointed, but Suzanne Adams acceptably took her place. The concert, all in all, was perhaps the most enjoyable of the season. The honors fell to the share of Madame Schumann-Heink, who sang four numbers with exquisite art. M. Salignac, in splendid voice and excellent humor, was next in favor, with several numbers admirably sung. Pol Plançon was also to the fore, and Emil Paur felicitously conducted the orchestra, which played generally well, though the tones blended not always gracefully.

The Williamsburg, N. Y., Liederkrantz held high carnival on Sunday and successfully buried the late "Franklin Syndicate."

THE STANHOPE-WHEATCROFT MATINEE.

The pupils of the Stanhope-Wheatcroft Dramatic School appeared in public, for the first time this season, on the afternoon of Jan. 25, at the Madison Square Theatre. The house was crowded.

It not infrequently happens that a young player of great promise steps unexpectedly into the hearts of the people at these matinees. Every auditor feels himself to be more or less of an explorer. He may assist in the discovery of a new genius—and therein lies the fascination of a student's matinee.

The performance on Thursday afternoon brought forward nearly thirty of the Stanhope-Wheatcroft pupils. Of that number three at least gave evidence of unusual talent. These were Lena Raffetto, Robert Deshon and Edward B. Lally. The others, without exception, acted creditably, and several besides the three mentioned might have shone with equal brilliancy had the calcium of chance been turned in their direction.

The four plays presented were well suited to the purposes of the occasion, though only one of them had practical dramatic merit. Two of them, At the Hearth, by Harvey Palmer, and A Juliet of the People, by Willis Steel, were of a serious nature. The other two, The Mikado's Message, by W. R. Hardin, and The Guests of Honor, by Carrie V. Schnellermann, were the most farcical of farces. All were mounted as well as need be, and were presented, on the whole, as smoothly as might be expected, when it is remembered that the pupils had but three months' training.

At the Hearth was played by the following cast:

Robert Brenton Charles W. Hanford
Kate Brenton Louise Kimball
Elijah Trevor Julie Elspeth
Rev. Mr. Lansford Edward B. Lally

Laura Kimball impersonated sympathetically the heroine, Kate Brenton, a girl who, while mourning the death of her lover, endeavors to lead her brother and her friend, Elijah Trevor, into the happiness that she herself may never know. Julie Elspeth played the ingénue part gracefully. Charles W. Hanford was an acceptable Hibbert, and Edward B. Lally acted earnestly the role of the young clergyman, Mr. Lansford.

The Mikado's Message brought no new idea to the stage of farce, nor were the old situations that it contained well used. A traveler, just returned from Japan, brings word to several members of a Woman's Emancipation League that the Mikado is about to send to America fifty thousand of his countrywomen to take the places, in the hearts of American men, that the American women have resigned. This news and the appearance of four attractive Japanese girls that have been brought as samples by the traveler creates consternation among the emancipationists and they forthwith exert themselves to win back the affection of their husbands and sweethearts. The roles in the farce were distributed as follows:

Jack Erhart George Gruber	George Gruber George Gruber
Tom Flinley Edward B. Lally	Edward B. Lally Robert Deshon
Nathaniel Cheat Michael	Michael Fred W. Cousins
Mrs. Nathaniel Cheat Frances Wheeler	Frances Wheeler Hallie C. Graham
Julia Dunphy Julie Elspeth	Hallie C. Graham Corinne L. Hunter
John Dunphy John Deshon	John Deshon Mabel Arnold
John Mann John Deshon	John Deshon Marie Secord
Ok Po Ra Ok Po Ra	Ok Po Ra Mildred Keith
Deb Be Mi Fa Deb Be Mi Fa	Deb Be Mi Fa Wilhelmina Rudolph
Sol La Si Do Sol La Si Do	Sol La Si Do Lena Raffetto

The young women engaged in the presentation were alike vivacious and attractive. None of them were convincing, however, since they were all more or less nervous. The four Japanese girls danced gracefully and were artistic in pantomime. The young men acted as naturally as their rather unnatural roles permitted.

The event of the afternoon was the performance of Willis Steel's one-act tragedy, A Juliet of the People. A bit of good dramatic material was this little play, and in acting it the students showed a creditable degree of appreciation and enthusiasm. The action takes place in a square of Verona, before the half ruined house of Stefano, a saddler. The daughter of Stefano is beloved by Tonio, a wealthy but worthless idler, and Romeo, a Venetian gondolier. Giulietta, the Romeo, elects to bestow her heart upon Romeo, and the latter is murdered, on the eve of the wedding day, by Tonio. The picturesque atmosphere of the time and place was brought out by a crowd of peasants that passed to and fro attending to their various daily duties, and the illusion was considerably heightened by the distant choral music that was introduced during the quieter scenes. The play was cast as follows:

Romeo Charles W. Hanford	Charles W. Hanford Charles W. Hanford
Tonio Robert Deshon	Robert Deshon Edward B. Lally
Stefano Lena Raffetto	Lena Raffetto Lena Raffetto
Giulietta Elijah Trevor	Elijah Trevor Ivy Houston
Brigitta Gisella	Gisella Mary E. Kintzing
Tefsa Tefsa	Tefsa Lena Raffetto

Lena Raffetto, as Giulietta, played with poetic feeling, lending distinction to her simpler lines and rising to considerable emotional strength in the tragic passages. Her diction was not perfect, nor was she quite forceful enough at the last, but withal she gave a well balanced performance that charmed by its sweetness and earnestness.

Robert Deshon, as Tonio, was full of life and vigor, and his work was commendable from every point of view. Edward B. Lally, whose work in the two preceding plays was not noticeably good, impersonated the venerable old saddler, Stefano, with dignity and with a fine sense of dramatic color. Ella S. Hanford and Ivy Houston were very satisfactory in two small roles, and Mary E. Kintzing gave a capital characterization of the vengeful old peasant woman, Tefsa. One of the students, in the garb of an old hag, did a bit of gruesome character work that should be credited to her, although her name did not appear on the programme.

The performance ended with the presentation of The Guests of Honor, a farce built upon the idea of two portraits, one of George Washington and the other of Martha Washington, coming to life and being confronted with the hideousness and vulgarity of the present day. The farce had no dramatic value, but it served to introduce a host of graceful girls, who looked pretty and danced gracefully. The cast was as follows:

Adela Jean Newcombe	Jean Newcombe Jean Newcombe
Bertha Eugenia Flagg	Eugenia Flagg Bertha
Florence Maris Wilkes	Maris Wilkes Florence
Deborah Ivy Houston	Ivy Houston Deborah
Eleanor Catherine Marlin	Catherine Marlin Eleanor
Mabel Ellen Lewis	Ellen Lewis Mabel
Marie Harold Stroh	Harold Stroh Marie
Rosalie Fred W. Cousins	Fred W. Cousins Rosalie
Fay Maudie Depew	Maudie Depew Fay
George Washington Charles W. Hanford	Charles W. Hanford George Washington
Martha Washington Alice M. Skinner	Alice M. Skinner Martha Washington

Jean Newcombe, Ivy Houston and Alice M. Skinner acted the parts allotted to them delightfully, and Charles W. Hanford was an estimable George Washington in appearance, voice and manner.

The incidental vocal music of A Juliet of the People was performed under the direction of Albert Girard Thiers, and the dances of the two comedies were arranged by C. Constantine. Very pretty souvenir books, containing portraits of Mrs. Wheatcroft and all of the pupils who appeared in the performances of the afternoon, were distributed.

BELLE ARCHER'S NEW PLAY.

Forbes Beerman has completed the third act of the romantic comedy of Western life and manners that he is writing for Belle Archer, and is said to be somewhat on the order of Clyde Fitch's The Cow-Boy and the Lady, with less of melodrama and more of humor. The title has not been announced, and "Z" is all the clue given to the name. The play will be completed in May.

DEPEW OPERA HOUSE BURNED.

The Depew Opera House, Peekskill, was burned at 4 o'clock yesterday morning. The house, which cost \$80,000, was wholly destroyed, the walls only standing after the fire.

GOSSIP OF THE TOWN.



Ernest and Fred Shipman, of Toronto, Canada, have made a pronounced success with their Lyceum company in Shakespearean repertoire this season, playing to record houses in almost every instance. The company is strong and well balanced and uses fine costumes and special scenery. The advance sale of seats, by subscription, is never less than \$100 before the paper goes up, and in Ogdensburg last week it reached \$145. Next season these managers will continue the present company in a similar line of work, and put out a second company, producing one of the strongest royalty plays procurable. The excellent work of the company, which is vouchsafed by many return dates, and the growing popularity of the Messrs. Shipman is assuring them a path to success in their managerial career.

Richard Buhler, who plays Andrus Plantius, in quo Vadis, at McVicker's Theatre, Chicago, during the recent absence of Arthur Forrest, went on as Petronius at two performances. During the ten days' illness of Joseph Haworth, Mr. Buhler was called upon to play the role of Marcus Vinicius, which he enacted in a highly creditable manner. He assumed both parts on short notice and without rehearsal.

John Stapleton is staging The Greatest Thing in the World, to be produced by Sarah Cowell Le Moyne and her company.

James A. Herne, in Sag Harbor, will open Hammerstein's new Republic Theatre on Sept. 3.

An attempt was made on Jan. 26 to burn the Chinese theatre at Vancouver, B. C., wherein was an audience of some 400 celestials. The flames were discovered in time to save the building and prevent a panic.

Henry Braham, once of W. H. Crane's company, arrived from Europe on Sunday, to secure apparatus and horses for Charles McCarthy's spectacle, The Great New York Fire, to be shown at the Paris Exposition.

CURRENT AMUSEMENTS.

Week Ending February 3.

Manhattan Borough.

METROPOLIS (Third Ave. and 14th St.), THE WHITE SLAVE. OLYMPIC (Third Ave. bet. 12th and 13th Sts.), THE HIGH ROLLERS. HARLEM OPERA HOUSE (25th St. bet. Seventh Ave.), JACK WAY FOR THE LADIES. HAMILTON (25th St. bet. Sixth and Seventh Ave.), SWEETHEART'S DAINTY DUCHESS. BURLETTISTS. MINER'S (26th St. bet. Lexington Ave.), VAUDEVILLE. PROCTORS' PALACE (26th St. bet. Lex. and Third Ave.), CONTINUOUS VAUDEVILLE—1:30 to 11:30 P. M. CARNEGIE HALL (Seventh Ave. and 57th St.), NORDIC AND SCHUMANN-HEINE SONG RECITAL—Thurs. At 8. Felt's, N. W. YORK (Broadway and 44th St.), BROADWAY—10:30-11:30 Week—6 to 14 Times. CRITERION (Broadway and 44th St.), MATURE ADAMS IN THE LITTLE MINISTER—4th Week—22 to 25 Times. THE VICTORIA (Seventh Ave. and 42d St.), CHRIS AND THE WONDERFUL LAMP—5th Week—20 to 25 Times. THE REPUBLIC (26th-27th West 46th St., adjoining The Victoria) building.

AMERICAN (Fourth Ave., 42d and 43d Sts.), THE CHIMES OF NORMANDY. MURRAY HILL (Lexington Ave. and 41st St.), HENRY V. DONNELLY STOCK IN CAPTAIN LETTERBLAIR. BROADWAY (Broadway and 41st St.), BEN HUR—10th Week—25 to 30 Times. EMPIRE (Broadway and 46th St.), BROTHER OFFICERS—3d Week—25 to 30 Times. METROPOLITAN OPERA HOUSE (Broadway, 39th and 60th Sts.)—2d Week—MAURICE GRAT OPERA COMPANY. THE CASINO (Broadway and 39th St.), THE BELLE OF NEW YORK—2d Week—9 to 16 Times. KNICKERBOCKER (Broadway and 39th St.), NAT C. GOODWIN AND MAXINE ELLIOTT IN THE COWBOY AND THE LADY—6th Week—30 to 35 Times. HERALD SQUARE (Broadway and 36th St.), NAUGHTY ANTHONY—4th Week—25 to 30 Times. GARRICK (26th St. East of Sixth Ave.), WILLIAM GILLETTE IN SHERLOCK HOLMES—12th Week—89 to 95 Times. KOSTER & BIAL'S (145-149 West 36th St.), VAUDEVILLE. SCHLEY (12th West 34th St.), now building. MANHATTAN (22d-23d Broadway), ANNA HELDIN PAPA'S—Week—82 to 88 Times. THIRD AVENUE (Third Ave. and 31st St.), A MAN OF MYSTERY. BIJOU (12th Broadway), MAY IRWIN IN SISTER MARY—15th Week—89 to 105 Times. WALLACK'S (Broadway and 30th St.), OLGA NETHERSOLE IN SAPHO—Announced for Feb. 5. DALY'S (Broadway and 30th St.), THE MANEUVRES OF THE TIGER—2d Week—25 to 30 Times. WEBER & FIELD (Broadway and 22d St.), THE WHIRL—10th-12th Week—151 to 155 Times—BARBARA FIDGETY—5th Week—62 to 65 Times. COMIQUE (Broadway and 22d St.), ROSE HILL ENGLISH FOLLY COMPANY. FIFTH AVENUE (Broadway and 26th St.), THREE LITTLE LAMBS—Week—22 to 25 Times. THE GARDEN (Madison Ave. and 26th St.), MRS. LANGSTON IN THE DRESSER—2d Week—25 to 31 Times. MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), POULTRY EXHIBIT—Jan. 30-Feb. 5. MIMICK'S (33d-34th Eighth Ave.), THE AMERICAN BEAUTIES. MADISON SQUARE GARDEN (26th St. bet. Broadway—WHEELS WITHIN WHEELS)—2d Week—89 to 96 Times. LYCUM (Fourth Ave. and 26th St.), THE STORY OF LOVE—2d Week—9 to 16 Times. EDEN MUSS (26th St. bet. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE. PROCTORS' (26th St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:30 P. M. to 11:30 P. M. GRAND OPERA HOUSE (Eighth Ave. and 23d St.), WARD AND VOKES IN THE FLOOR WALKERS—11th Week—25 to 30 Times. FORT PASTORAL (2d, 3d, 4th, 5th, 6th, 7th, 8th Sts.), CONTINUOUS VAUDEVILLE—12:30-11:30 P. M. DEWEY (25th-26th West 14th St.), THE UTOPIANS. STAR (Broadway and 14th St.), MAN'S ENEMY. GERMANIA (147 East 21st St.), SEASON OF OPERA IN GERMAN. LONDON (25th-26th Bowery), THE MERRY MAIDENS. PROFIL (19th-20th Bowery), THE HEBREW DRAMA. MINER'S (26th-27th Bowery), W. L. BISSELL'S FADS AND FOLLIES. THALIA (26th Bowery), THE HEBREW DRAMA. WINDSOR (26th-27th Bowery), THE HEBREW DRAMA. CHINESE THEATRE (Doyers St.), THE CHINESE DRAMA.

Borough of Brooklyn.

ACADEMY OF THE MUSIC (1st to 19th Montague St.), OPERA TO THE MUSIC—Mon. Eve., Jan. 29. PARK (2d, 3d, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22d, 23d, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32d, 33d, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42d, 43d, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52d, 53d, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62d, 63d, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72d, 73d, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82d, 83d, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92d, 93d, 94th, 95th, 96th, 97th, 98th, 99th, 100th, 101st, 102d, 103d, 104th, 105th, 106th, 107th, 108th, 109th, 110th, 111th, 112th, 113th, 114th, 115th, 116th, 117th, 118th, 119th, 120th, 121st, 122d, 123d, 124th, 125th, 126th, 127th, 128th, 129th, 130th, 131st, 132d, 133d, 134th, 135th, 136th, 137th, 138th, 139th, 140th, 141st, 142d, 143d, 144th, 145th, 146th, 147th, 148th, 149th, 150th, 151st, 152d, 153d, 154th, 155th, 156th, 157th, 158th, 159th, 160th, 161st, 162d, 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898th, 899th, 900th, 901st, 902d, 903d, 904th, 905th, 906th, 907th, 908th, 909th, 910th, 911st, 912d, 913d, 914th, 915th, 916th, 917th, 918th, 919th, 920th, 921st, 922d, 923d, 924th, 925th, 926th, 927th, 928th, 929th, 930th, 931st, 932d, 933d, 934th, 935th, 936th, 937th, 938th, 939th, 940th, 941st, 942d, 943d, 944th, 945th, 946th, 947th, 948th, 949th, 950th, 951st, 952d, 953d, 954th, 955th, 956th, 957th, 958th, 959th, 960th, 961st, 962d, 963d, 964th, 965th, 966th, 967th, 968th, 969th, 970th, 971st, 972d, 973d, 974th, 975th, 976th, 977th, 978th, 979th, 980th, 981st, 982d, 983d, 984th, 985th, 986th, 987th, 988th, 989th, 990th, 991st, 992d, 993d, 994th, 995th, 996th, 997th, 998th, 999th, 1000th, 1001st, 1002d, 1003d, 1004th, 1005th, 1006th, 1007th, 1008th, 1009th, 1010th, 1

charmingly, and her acting was if anything more graceful than usual. Gertrude Quinlan was a vigorous—perhaps a bit over-vigorous—soubrette. Her acting has the animation and enthusiasm of youth that sometimes verges upon the boisterous.

Reginald Roberts was a delightful Grenicheaux, Mr. Pruetta a satisfactory Henri, and Frank Monian very capable Gaspard. Louis Cauvain as the Bailiff was all that could be desired. The chorus, as usual, is to be credited with an artistic and spirited performance. The scenery and costumes were fresh and pretty, and the stage pictures, especially in the fair scene, were most attractive.

Metropolis—The White Slave.

This week's attraction at the Metropolis is The White Slave. Special attention has been paid to the scenery, which includes several effective sets.

At Other Playhouses.

CASINO.—The Belle of New York has entered its last fortnight here. The Princess Chic is undecided—open to open with a matinee on Lincoln Day.

CATHEDRAL.—Maude Adams continues in The Little Minister.

FOURTEENTH STREET.—Chauncey Olcott last night began his annual engagement in A Romance of Athlone, and sings new songs.

MANHATTAN.—Anna Held will celebrate the one hundredth performance of Papa's Wife on Feb. 15, with souvenirs.

BIGOR.—May Irwin pleases large audiences steadily in Sister Mary.

MADISON SQUARE.—This is the final week of Wheels Within Wheels. Next week, Corralle and Company, Dressmakers.

FIFTH AVENUE.—Three Little Lambs will be succeeded on Feb. 6 by The Countess Chiffon.

HERALD SQUARE.—Naughty Anthony still runs successfully.

GARDEN.—Mrs. Langtry now recites "The Ab-
sent-Minded Beggar" after the play of The De-
generates.

DALY'S.—The Ambassadors will succeed The
Managers of Jane next week.

KNICKERBOKER.—Nat C. Goodwin and Max-
ine Elliott will be seen next week in When We
Two Were Twenty-one, this being the last week
of The Cowboy and the Lady.

JAPANESE ACTOR SERIOUSLY ILL.

Sugere Mikami, one of the chief actors of the Japanese company, that has been playing in Boston for several weeks past, was taken to the City Hospital, in that city, on Jan. 26, dangerously ill with cerebro-spinal meningitis. As an actor of female characters, he shared such roles with Madame Yaeo. He had been one of the most valuable members of the company, serving Manager Alexander Comstock as interpreter, speaking English and French fluently, having been educated in Paris and graduated from the American school in Japan. He was born in Tokio about twenty-four years ago, where he has a mother and three brothers living. He played equally well female and male characters.

THE ILLNESS OF OLGA NETHERSOLE.

Olga Nethersole, whose illness caused Wallack's Theatre to remain closed all last week, was billeted to appear there in Sapho last evening, but on Sunday her physicians decided that her health would not permit of her appearance before Feb. 5. Miss Nethersole is suffering with a severe attack of tonsillitis. In Washington she regained her health sufficiently to proceed to Atlantic City early in last week and came thence to New York, fully expecting to play last evening. Sunday's relapse, however, changed the plans and another week's postponement was announced.

ENGAGEMENTS.

Florence Stanley, with John Griffith, to play Anne of Austria in The Three Musketeers.

Minnie Church, for the King Dramatic company.

Max A. Arnold, in advance of Cameron Clemens.

Walter Clifford, for The Countess Chiffon.

Emma Brennan Luce, Camilla Martin, John H. Ferguson, Charles Henwick, J. K. Homer, and John St. George as musical director, for Fun in a Boarding School.

M. H. Harriman, A. B. Jennings, J. M. Winnie, Lee Hickman, Chester Jolly, Nellie Reynolds, Alice Jackson, Bessie Jackson, Frances Skelly, Louise Carter and Wilson Reynolds, for the Carter-Reynolds company, under management of Reynolds and Seymour.

Fannie C. Ferris, for the ingenue with Lyman Brothers in A Merry Chase.

John E. Ince, Jr., late of Zorah, is now playing the Bishop in What Happened to Jones.

May McKay and Harry Lane, for the Campbell Stock company at Winnipeg, Man.

Pearl Seward, who originated the heavy in Dark Deeds, has been signed for the lead in Across the Pacific.

Myron Leffingwell and Ellie Darling joined Frank C. Campbell's Stock company at Winnipeg last week.

Albert Maher, for A Greek Slave, succeeding Richard Carle.

Mac M. Barnes, to play General Fitz Hugh Lee in Remember the Maine.

Lillian Maynard, specially engaged by Thomas H. Davis for Have You Seen Smith.

Charles Bassett, for A Bunch of Keys.

CUES

David Belasco has written a new third act for Naughty Anthony. It will be put on at the Herald Square Theatre on Thursday evening.

A new drop curtain, showing the Dewey Arch, has been hung at the Star Theatre.

Mrs. A. M. Palmer and daughter, Phyllis, will sail for Europe to-morrow (Wednesday), returning probably in March.

The one-legged impostor, Fitzgerald, has been reported again, this time representing himself as agent for the Diamond Brothers' Minstrels and leaving orders to obtain money. He was a guest of the Diamond Brothers for some weeks, but is said to have left them suddenly, taking money and clothing.

Helen Holland joined at Piney Ridge at Waterbury, Conn., playing the ingenue role, with but one rehearsal, and has been retained for the season.

Bessie Draper has closed with Benbow's Pathfinders and joined Robertson's Hindoo Illusions.

Helen Bloodgood Garretson has been engaged to succeed Edna May in the Belle of New York when the company returns to Europe. Miss Garretson is a society recruit and will make her professional debut at the Casino shortly.

William Faversham and Jessie Millward have arranged to give at the Empire Theatre on Feb. 9 a benefit for the sick and wounded British soldiers in South Africa, and the destitute widows and orphans of the American soldiers that died during the recent war with Spain or in the Manila campaign. The Empire stock company, Mrs. Langtry, Nat C. Goodwin and Maxine Elliott, William Gillette and others have volunteered.

John Birch is a comedian.

THE STOCK COMPANIES.

Frances Whitehouse made her initial appearance with the Thanhouser company at the Academy, Milwaukee, last week, playing Kate Merryweather in The Idler. Miss Whitehouse fills the vacancy caused by the retirement from the stage of Gertrude Homan, formerly ingenue and soubrette of this company. Miss Whitehouse, in spite of the embarrassment of following a warm favorite of long standing, was warmly received and has made a decidedly good impression. Eva Taylor, the leading woman, took a rest in preparation for her work this week as Portia in the company's production of The Merchant of Venice. In her absence, Mary Emerson played the lead in The Idler, and gave satisfaction. Eugene Moore, who has entirely recovered from his broken ankle, played the title-role, and John Sainpolis presented a finished study of Sir John Harding. Other parts were played by R. C. Chamberlin, Edgar Baume, Samuel Lewis, Julia Bianc, and Lulu Hastings. William Yerance and Donald Bowles rested.

A daughter was born to Mr. and Mrs. E. Emmett (Mary Churchill), at Milwaukee, Wis., on Jan. 24. Mr. Emmett is press agent for the Thanhouser Stock company at the Milwaukee Academy.

At the Théâtre Français, Montreal, last week the stock company presented Young Mrs. Winthrop. Stella Rees made her debut as leading woman, playing Constance Winthrop. She was warmly praised by the press. Lucius Henderson and Frederick Webber won favor, and Lillian Buckingham's Mrs. Dick Chetwyn made more than a passing hit. Stage-Manager Drew Morton being taken ill with rheumatism Jan. 22, his place was taken by Thomas J. McGrane, who was not in the cast. Mr. Morton was at his post within a day or two. This week The Crust of Society is given.

The Valentine Stock company closed its fourth week at St. John, N. B., with The School for Scandal. Jessie Bonstelle and Charles Fleming as Lady Teazle and Sir Peter did their best work of the engagement. Ed Mawson, Jack Webster, and Ed Morrison as Charles, Joseph, and Oliver Surface, respectively, gave strong performances. Mr. Morrison is a newcomer in the company. Kate Blanck as Mrs. Candour and Robert Evans as Crabtree received praise. The fifth week opened with Romeo and Juliet. Honors were divided between Jack Webster as Romeo, Jessie Bonstelle as Juliet, Ed Mawson as Mercutio, and Kate Blanck as the Nurse. Jessie Bonstelle was a lovely Juliet to look upon, and her acting was admirable. The Lost Paradise followed.

The Meffert Stock company, of Louisville, gave an elaborate production of Michael Strogoff last week. James M. Brophy scored a success as Strogoff. Jessaline Rodgers was excellent as Nadia. Henry Napier as Ivan Ogaroff, Robert McWade and Frank Kendrick as the two Correspondents, Ada Levick as Martha, and Messrs. Ward and Moore and Messrs. Cooper, Keane, and others gave finished performances. The costumes and scenic appointments were in good taste. Frederic Bock staged this production.

Henry Napier and A. W. Ellis have joined the Meffert Stock company.

The Phillips Lyceum Stock company, of Brooklyn, has secured through T. H. Winnert Across the Potomac, The Great Diamond Robbery, and The Land of the Midnight Sun, for production in the near future.

Maurice Freeman, leading man of the Hopkins Stock company, St. Louis, has shown his versatility by success as The Earl in Little Lord Fauntleroy, Harris Levy in Pawn Ticket 210, and Jim Radburn in in Missouri.

Nadine Winslow, of the Hopkins Stock company, played Meg in Pawn Ticket 210 recently, in a way that brought memories of Lotta to her audiences. Last week Miss Winslow again scored as Elizabeth in in Missouri.

Harriet Clavenger, of the Boyle Stock company at the Grand Opera House, Nashville, was compelled to resign on account of illness. Her place has been taken by Goldie Gordon. Miss Clavenger was a favorite with the patrons of the house.

Mrs. Frederic Montague and Francis Grandison have joined the Boyle Stock company.

Marion Ballou made a hit as June in Blue Jeans at the Grand Opera House Stock company, Pittsburgh, week of Jan. 20.

The Woodward Stock company, Kansas City, gave an excellent performance of An Enemy to the King last week. This week the company produce for the first time in Kansas City The Great Diamond Robbery, to be followed by Mr. Barnes of New York.

Wright Huntington and George Farren were provided with such sharp pointed swords for their duel in An Enemy to the King that Mr. Huntington thought it wise to have a physician constantly within call during the production of the play by the Woodward stock.

Wilson Enos has announced in Kansas City a dramatic school, which he will open in September. It will be connected with the Auditorium Theatre. He will remain as character actor with the Woodward Stock, but because of ill-health, due to overwork, he has resigned the direction of the stage, in which he had been most successful. Walter Craven, for a time stage director for the Dearborn Stock, has succeeded Mr. Enos.

The Hopkins Stock company, Chicago, is this week giving an extraordinarily good presentation of Neil Burgess' The County Fair. Mr. Burgess superintended the whole production, which is thoroughly complete, including the great horse race scene, and it is one of the hits of the season. Hattie Foley in Abigail Prue and Sam Morris Otis Tucker. Both do the well-known roles with marked originality and success.

Frank Campbell has organized a stock company for a season at the Grand Theatre, Winnipeg, opening Feb. 5. In the company are Harry Mainhall, Marion Leffingwell, Thomas Doyle, Harry Lane, Sarah McKay, Sadie Handy, Effie Darling and others.

Louis Mitchell has been engaged as stage-manager of the Durban-Sheeler Stock company, at the Girard Avenue Theatre, Philadelphia.

P. W. L. ENTERTAINS IN FRENCH.

The entertainment at the Exhibition Day meeting of the Professional Woman's League was a novel one, in that it was entirely in French. The programme was under the auspices of the Committee on Languages, and was given by the French class, of which Madame Hoguet is director. Gertrude Perry was chairman of the meeting.

Those that took part were Mrs. Edwin Arden, Emma Field, Miss Luneschloss, and Inez Crabtree, who sang; Belle Perry, who read a poem; Engel Summer, who recited, and Mrs. David P. Steele, who gave a monologue.

Ida Jeffreys-Goodfriend will be chairman of the Literary meeting on Feb. 5, and Mrs. John Glendinning will have charge of the drama meeting, Feb. 19.

NOTES OF NEW THEATRES.

Thomas Stapleton, of Detroit, Mich., has purchased property at Tamaqua, Pa., on which he will build a theatre in the Spring.

Work has been begun on a new theatre at Centralia, Ill., that will be ready for opening next season.

THE LEADER ON THE ROAD.

There are various kinds of rolls. Some are Vienna rolls, which our leading man has the habit of dipping in his coffee at breakfast, because he never wears his set of teeth until dinner time, for economy's sake. Then, there are soubrette-rolls, a hirsute adornment which I should not like in my coffee, nor in my soup either, under any circumstances. When I want my coffee bleached I take cream—when I can get it.

Just at present I am suffering from a soubrette role. That's a horse of another color. Not the soubrette, but the kind of role she plays. They are "rough soubrette" roles. Terribly rough, in fact. For our "star" has been shining so many, many years in that line of parts that it has become a difficult matter to fit her with a character that is sufficiently starry, soubrette and "rough" all at once. There are not many plays in which the soubrette is the heroine, the savior of the life of the leading man, the defender of the ingenue's reputation, and the all-around god-of-the-machine. So, when our star cannot find a play to suit her, she writes one between break fast and matinee time.

Now, our star's fund of language is about as adequate as her manager's fund of finances, or our stage carpenter's fund of costumes. It goes without saying that our master-mechanic "acts" between shifts. Have you ever known a stage carpenter on the road who didn't? I haven't. In fact, ours overdoes the thing. He plays small parts, attends to the baggage in the morning, to the ingenue after the show, and does specialities between acts. When he fails to make a hit in the glare of the footlights he goes "back" and hits nails.

To revert to our gifted star. She writes her plays by the no longer new process of turning over-turvy the works of well-known dramatists, managing by hook or by crook to make the soubrette role heroic and "rough," suiting both her aspirations and her capabilities. Consequently, her characters are not subject to change. Her stage characters, I mean. She is invariably an "orphan waif," cute (for her age), with a gift for troubles and a specialty in the third act. She has, of course, never known a father, but was "found and reared" according to the following tabulation:

In The Streets of New York, by a poor laborer (Irish);
In The Lights of London, by ditto apple woman (Irish);
In The Crimes of Paris, by ditto musician (not Irish);
In The Dungeons of Moscow, by ditto Nihilist (not Irish);
In The Feuds of Kentucky, by a ditto negro mammy (Irish).

In the fifth act her father comes up smiling in the guise of a Wall Street broker, a British baronet, a French marquis, a Russian nobleman, or a Southern planter, according to the demands of the play and to the limits of the wardrobe of the stage carpenter, to whom invariably the honorable duty of enacting the part of her paternal ancestor. He "acts" it with dignity and a brogue, the richness of which is equalled only by the wealth which he unexpectedly bestows upon his long-lost daughter. His last line, without regard to his make-up, is at least a credit to his sentiments, no matter what his supposed nationality. It is something like "O! forgy' ye, me darlin' daughter, cum to me arrums." For while our talented carpenter hails from that birthplace of histrionic talent, South Boston, yet he

Moight 'ave bin a Roushan.
A Frenchman or a Prooshan,
Or perhaps Eytaleean;
But in spite of all timptayshuns
To talk like other nayshuns,
He remanes an Oirishman.

BATON.

REFLECTIONS.

Henrik Ibsen's new play, When the Dead Awake, was successfully produced on Jan. 26, at Stuttgart, Germany.

Mayme Keatley, of The Girl from Maxim's, while skating at New Haven, Conn., on Jan. 27, fell through the ice and would have drowned but for a prompt and lucky rescue by W. J. Ferguson.

Emperor William of Germany has written another play that he calls The Iron Tooth.

Assistant business-manager J. Robertson Smiley, of the Lyceum, mysteriously disappeared on Jan. 20, and the police have been asked to assist in searching for him.

In view of the forthcoming production of Hearts are Trumps, at the Garden Theatre, Charles F. Dittmar states that he copyrighted and produced a play of that name, with Florence Bindley in the lead, two years ago, and that he means to try to prevent use of the title by others.

Barney Gilmore distinguished himself in Chicago on Jan. 22 by collaborating with another man in defending a newsboy from the attack of four thugs. After a lively scrimmage the toughs discreetly fled, and Mr. Gilmore appeared as usual in Kidnapped in New York, though with a broken thumb.

William Seymour, who staged Maude Adams' revival of Romeo and Juliet last year, has been engaged to stage the production of As You Like It, in which Miss Adams will be seen as Rosalind next Spring.

Robert Hilliard, who was engaged specially for the New York run of Wheels within Wheels, will close his season with that organization on Saturday, Feb. 3. Mr. Hilliard has made no plans, nor is he under contract for the rest of the season. His work in New York this year has won for him the highest endorsement among all leading men this season.

Virginia Woods, of Sacramento, Cal., is the author of Horatius. It is a five-act tragedy in blank verse that Frederick Ward will produce next season, making it the feature of his repertoire next season. Those who have had an opportunity of reading the play predict its success. Miss Woods is also the author of several novels, the latest being "An Elusive Lover," that has been published in this country and in England.

The lease of the Jefferson Theatre at Portland, Me., has been disposed of by Fay Brothers and Hosford, who have held it for three years, to the corporation owning the property. It is said that A. L. Grant, manager of the Lawrence Opera House, is an applicant for the theatre, but it is among the possibilities that the owners may operate it themselves.

A son was born to Mr. and Mrs. William Perry Hopkins, at Bridgeport, Conn., on Jan. 22.

Mrs. Prince Mulloy is ill at her home in this city and has undergone a surgical operation.

Mr. and Mrs. Willie Collier spent Sunday in this city, coming from Philadelphia, where Mr. Collier is playing a successful two weeks' engagement.

George D. Baker has completed his new play, A Brother's Birthright, and submitted it to Emil Ankermiller, who in turn is having estimates made as to the cost of its production.

The students of the Hampton Industrial Institution for Negroes will present at the Broad Street Theatre, Philadelphia, on Feb. 9, for the benefit of the institution, The Golden Wedding, a dramatization



THEATRES AND MUSIC HALLS.

Keith's Union Square.

The bill is headed by Cora Stuart and company, in The Fair Equestrienne, and includes Caron and Herbert, Midgeley and Carlisle, juvenile comedy duo; George Evans, comedian; Grazer and Hazel, juvenile dancing duo, who make their New York debut; Fields and Ward, talking comedians; Lavender and Tomson, comedians; Riley and Hughes, plantation act; Lynch and Jewell, comedy duo; Mr. and Mrs. Tom McIntosh, colored comedy duo; and the Zara troupe, change artists. The biography and stereopticon are retained.

Tony Pastor's.

The bill is headed by Charles T. Aldrich, the comedy juggler, and includes Waterbury Brothers and Tenny, comedy musical act; Artie Hall, the Georgia coon shouter; James H. Manning and Willie Weston, in The Irish Pawnbroker; Terry and Lambert, comedy duo; Francis T. Bryant, comedian; Marion Winchester, soubrette; Monroe and Hart, eccentric entertainers; Belle Hathaway's dogs and monkeys; Van Leer and Duke, comedy duo; the Althea Twins, acrobatic dancers; Kathryn Pearl, comedienne; Voxie, coin manipulator; and the vitagraph, Tony Pastor sing every evening.

Proctor's Palace, Fifty-eighth Street.

The Four Cohans in Running For Office head a bill including Yorke and Adams, Hebrew impersonators; Whitney Brothers, musical specialty; Ethel Levey, singing comedienne; John E. Camp, "The Man Who Never Smiles"; Paley's katechroscope; Lenton Brothers, grotesque acrobats; Raymond, West and Sunshine, character sketch; Mr. and Mrs. Stuart Darrow, versatile entertainers; Yale Trio, sketch; Edward Lorrett, magician; "Rube" Hilton, comedy bicyclist; C. W. Handcombe, Scotch songs, and the stereopticon.

Proctor's Twenty-third Street.

The Rossow Midgets and Montgomery and Stone are the stars of a bill which includes the Merle Sisters, acrobats; Diana, mirror dancer; Paley's katechroscope; McPhee and Hill, horizontal bar experts; Dempsey, Mitchell and company in A Man of Chance; Mabel Taylor King, contralto; Bickel and Watson, Dutch comedians; Onda serialist; W. J. Mills, change artist; Allen Weightman, black face comedian, and the stereopticon.

Miner's 125th Street.

Marshall P. Wilder and The Boy With the Organ Airs are the features this week. The others are Eddie E. Gifford, Raymond Musical Trio, Sisson and Wallace, Wrothe and Wakefield, and the photographe.

Weber and Fields'.

Whirl-i-Gig and Barbara Fidgety are continued and will probably remain for many weeks to come, with all the members of the stock company in their original parts.

Burtig and Seamon's.

Lawrence Weber's Dainty Duchess company is this week's attraction.

THE BURLESQUE HOUSES.

COMIQUE.—Rice and Barton's Rose Hill English Folly company, headed by Joe J. Sullivan and Carrie Webber, furnish the bill for the week.

MIXER'S BOWERY.—W. L. Bissell's Fads and Follies introduces M. S. Whalen, Durmody, Harris and Walters, Prof. L. Walter, Whalen and Du Pre, Genaro and Theol, and the La Reanes. Next week The American Beauties.

LONDON.—Jacobs and Lowry's Merry Maidens have returned for another week on the Bowery. Frank B. Carr's Indian Maidens follow.

MIXER'S EIGHTH AVENUE.—W. B. Watson's American Beauties are playing a return week.

OLYMPIC.—The High Rollers are billed in Hartman.

DEWEY.—T. W. Dinkins' Utopians company is the attraction. The burlesques are Le Chat Noir, by Joseph L. Brandt, and Hotel Razzle-Dazzle, by George Totten-Smith. The olio is headed by Patrice in A New Year's Dream, and includes Barton and Ashley, Three Lane Sisters, Flynn and Dexter, the Three Gardiners, and Clara Adams.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Minnie Seligman, for the second and last week of her engagement, offered a one-act farce called In Paradise, which is a condensation of the play of the same name, produced early in the season at the Bijou Theatre in this city. The vaudeville version was made by B. R. Valentine, and while he has retained most of the fun of the original, he has toned it down so that it does not shock the Keith patrons, who are not accustomed to be fed on French farce. The piece runs for forty minutes, but as the laughter is almost continuous, the audience does not seem to notice that the usual twenty-five minute limit has been overstepped. Miss Seligman played the leading character, Claire Taupin, with all the rare delicacy and charm which won for her such unanimous praise from the critics when she created the part. She is as good in farce as she is in drama, and the little touches that distinguish the actress with laborious talent from the school-of-acting graduate lent a finish to her performance that left nothing to be desired. She was so good that her supporting company was entirely obscured, which, after all, was a good thing. The cast included Wilson Deal, C. W. Vance, Edwin Brewster, Richard Meredith, May Niblo Drew, and Sadie Handy. The setting was very tasteful. Next in order on the programme were Walter Le Roy and Florence Clayton, in George M. Cohan's sketch, Hogan of the Hansom. It was fully described in the Mirror a few weeks ago, when it was produced at Pastor's, and it is only necessary to add that the effects of Le Roy and Clayton met with most emphatic approval, and that laughs were the rule after almost every remark made by Mr. Le Roy, who is a genuinely funny Irish comedian. The skit is one of the best Cohan has ever turned out. Mr. and Mrs. Charles T. Ellis appeared once more in Mrs. Hogan's Music Teacher, by George F. Marion.

The Ellises are prime favorites in vaudeville, and are always sure to make a big hit. Last week was no exception to the rule, and the audience expressed approval with great frequency. Mr. Ellis' songs, "Please, Mr. Santa Claus, Don't Forget Me," and Buttonhole Bouquet, were received with great favor, and the comedy lines and business kept the audience in good humor. Charlie Case made his reappearance, and scored his usual hit, with his quaint and original remarks, which were nearly all new. He has taken his old monologue and has paraphrased it in very clever fashion. The ideas are nearly all the same as before, but they are expressed in a different way. His success was emphatic. Louise Gunning, who was held over for a second week, repeated her repertoire of Scotch ballads, which she sings with much expression, in a voice that is remarkably sweet and clear. John Bowker delivered a lecture on the Transvaal, with views, and gave the people as much information about the floors in twenty minutes as they would get from a month's reading. Tom Ballantyne made his debut as a continuous performer, and was more than successful with a string of stories, which, while they have done duty for a long time in the clubs of this city, are new to the patrons of the theatres. Ballantyne's control of his facial muscles helps him materially in making his points, and he has a thorough knowledge of the ins and outs of all dialects known to the stage. Newell and Shevett, clever horizontal bar comedians; Captain Adams' carefully trained troupe of sea lions; Viloma Sisters, Coleman and Mexia, Gallardo, Provo, Baker and Hayes, and Mona, Chevret were also in the bill. The biography, with some new views, and the stereopticon were retained.

TONY PASTOR'S.—Tom Lewis and Sam J. Ryan were the topliners and made a tremendous hit in their new act. The new partnership is one of the best that has ever been formed, and Messrs. Lewis and Ryan are to be congratulated on the wise policy of consolidating their interests. Both have equal opportunities and each takes advantage of them after his own peculiar fashion. Mr. Lewis is one of the most original comedians who has ever put on burnt cork, and his dry, droll manner provokes loud laughter whenever he has occasion to speak. His every move is provocative of mirth. Mr. Ryan, as the typical hard-faced actor of the old school, again gives proof of his versatility, and shows that he can be as amusing in an eccentric character part as he is in the delineation of the Celt. His recitation on the good qualities of the members of the Irish race was warmly applauded, as was the song, "I Played the Heavy Part," sung by both members of the team. Their finish, in which they do the old Hawkshaw the Detective farce, is exquisitely funny, and wins them a very hearty recall. Thomas J. Ryan and Mary Richfield made their first New York appearance since their trip to the Coast and received a warm welcome. They made a big hit in Herbert Hall Winslow's sketch, A Headless Man, which is full of funny situations and witty lines. Emma Carus, who is a very strong favorite with Pastor's patrons, also came in for a cordial greeting. She has lost several pounds in weight since her last appearance here, and the improvement in her appearance is marked. Her superb, rich contralto voice was in excellent condition, and she sang some new songs, which were enthusiastically applauded. Sis Conditt and Lillian Morey presented for the first time a new comedy sketch, by Arthur J. Lamb, called Monday Morning. The plot is very conventional, but the efforts of Conditt and Morey made the act interesting and amusing. They impersonated a husband and wife who are involved in a quarrel over a double misunderstanding. There is a horse called Archie and a picture of Diana which are mistaken for human beings, and the consequent errors furnish the motive for the play. Both Mr. Conditt and Miss Morey worked very hard, and the measure of success achieved was due entirely to them and not at all to Mr. Lamb, the author. Cook and Sonora were seen in a "new act called Going into Vaudeville. The good old "Silver Moon" song by Miss Sonora was retained, as were many of the quips and funny "moves" of Mr. Cook. He sang a new song and made a few new remarks, and his efforts met with much approval. Ed Latell's banjo playing is, as usual, the strong feature of his act, and he and "Mike" Bernard ran a little rag-time race, which ended in a tie. Attie Spencer made her New York debut. She is billed as "the Ideal Comedienne," but one cannot always go by programmes, which are wont to exaggerate occasionally. Miss Spencer sang four songs of the topical description. Three of them were fairly good, but the last one, called "How Would Mother Do?" ought to be suppressed by law, as it belittles the name of "mother," which is worthy the respect even of the cheapest class of song writers. Barr and Evans in their very amusing comedy sketch, Freeze Brothers, Raimund and Ryner, Frank and Gladwin, Pullen and White, and the vitagraph were also in the bill. Tony Pastor sang with his usual success every evening.

PROCTOR'S.—TWENTY-THIRD STREET.—Marie Dresser was the headliner and presented her new sketch, Twenty Minutes in Shirt-Waist. In which she was assisted by Adele Farrington. Miss Dresser's humor is infectious and her songs are always rendered in breezy fashion. She was repeatedly encored, and Miss Farrington also came in for a fair share of the applause. Willard Simms shared honors with Miss Dresser, and scored heavily in his songs and imitations, which are given with a snap and vim which are decidedly refreshing. He was ably assisted by Jennie Graham. Leo Dervalito rolled aloft on his little globe and won plenty of applause for taking his life in his hands. The novel act of the Kleist Brothers proved popular and they won well merited applause. Sisson and Wallace did their dainty sketch in very clever fashion. Gilbert Sarony giggled and gurgled in his exquisitely funny way. Lenton Brothers, Mack and Armour, Charles W. Hanscomb, Hart Brothers, Paley's katechroscope, and the stare-opticon were also in the bill.

PALACE.—Montgomery and Stone made their reappearance after their great success in London and were warmly greeted by their admirers. They were the stars of the bill and justified their position by giving an exceptionally good performance, which evoked continuous applause. Duncan's collies were imported from the other side and were put through their paces, to the great delight of the children, and even their elders were interested in the antics of these well-trained canines. Halliday and Ward kept the audience in good humor with their Irish comedy act, which is excellent in its way. Hardling and Ah Sid repeated their hit in their smart acrobatic comedy specialty. McPhee and Hill were enthusiastically applauded for their very smart work on the bars. Florence Henri King's violin solos were well rendered and she was obliged to respond to numerous encores. She is

a very clever player and deserves her success. The pretty and attractive Sisters Tyson repeated the hit they made the week before last at Proctor's Twenty-third Street house, and their Dutch parodies and coon songs were received with great favor. Others in the bill were Hornemann, De Veaux and De Veaux, Edmund Standish, and the Brothers La Nole. Paley's katechroscope and the stereopticon were retained.

KOSTER AND BIAL'S.—Lafayette was the star of the bill, and presented his travesty on Ching Ling Foo's act, with the greatest possible success. With as much dexterity as the great Chinaman displays, Lafayette produced a big bowl of water in which two live ducks swam around. Afterward he produced a dog, a duck, and several pigeons. The feats brought him plenty of applause, and he thus added another to his long list of successes. His imitation of Sousa and his other impersonations met with the usual favor. Solaret, "Queen of Light," continued her very successful engagement, and her beautiful illuminated dances were received with enthusiastic approval. Nothing finer in this line has been seen in New York, and Solaret may congratulate herself on scoring so heavily. Marion Manola made her reappearance, and received a warm welcome. Her songs and recitations were all encored. Marie Jansen sang some songs quite well. Others were the Five Carnivals, Sheik Hadji Tahar's Arabs, Bienna and Bienna, Max Unger, Ritchie, the tramp cyclist, and the McNulty Sisters.

MIXER'S 125TH STREET.—Fred Hallen and Molie Fuller in their one-act comedy, A Desperate Pair, were well received. The Boy With the Organ Ais has dispensed with the female violinist, and instead has a curly-headed child appear at the finale. John C. Fox and Katie Allen in The Flat Next Door went better than anything else on the bill. Flatow and Dunn's work was commendable. Gordon Eldrid's monologue was received with applause. The programme informed the audience that he would do Rose Melville's snake-dance, but for some reason this portion of his turn was cut out. Peak and Kellar, lady banjoists, handled their instruments in a rough though expert manner. Dorothy Neville didn't allow anybody to go to sleep during her act, which is bright and pleasing. Marsh and Sartella sang and danced. The American photographe, which has replaced the vitagraph, closed the performance.

HURVING AND SEAMON'S.—Kathryn Osterman, supported by Thomas Tuther, in M. H. Lindemann's sketch, The Editor, made even a bigger hit with the Harlemites than she did at Keith's. John Kermell, always a favorite here, made his usual hit. Ward and Curran in their new act were well received. Stanley and Wilson made a substantial hit in Before the Ball. Dean and Jose, Deave's Marionettes, Lew Hawkins and the Eldridges completed the bill. Big business prevailed all week.

WEINER AND FIELD'S BROADWAY MUSIC HALL.—Crowded houses were, as usual, in evidence last week, and the popular comedians and comedienne met with warm approval. Jules Keller and Ali and Beni appeared in the olio.

The Burlesque Houses.

MIXER'S BOWERY.—Matt. J. Flynn's Big Show repeated to good business the bill seen a week earlier at the Eighth Avenue.

LONDON.—The Butterly Burlesques did excellent business with two fair burlesques and an entailing olio, introducing Willis and Collins, Valmore, Phillips and Nanon, Nellie Sylvester, Barrett Brothers, and Le Vire and Alma.

MIXER'S EIGHTH AVENUE.—The Monte Carlo Girls provided the bill on the West Side and drew well. The company included Topack and Steele, Eva Swinburne, Bernard A. Williams, Marie Rogers, the Nudus, and Beach and Bechler.

OLYMPIC.—The regular policy of this house was changed for the week. Town Topics being played by A. Q. Scammon's company.

COMIQUE.—The Gay Masqueraders filled in a very lively week and drew good houses. In the olio were Carlos and Voulette, Brown, Harrison and Brown, Bessie Stanton, Lillian Durham, Daly and Vokes, Swift and Huber, and Hanley. The burlesques were Hotel Waldorf and the Philippines.

DEWEY.—The Victoria Burlesques presented a good olio and a fair afterpiece, which pleased well filled houses. The Nawns were a special feature in A Touch of Nature, as was also The Great Calcedo, whose work on the bounding wire is really wonderful. He showed no traces of his recent accident and won plenty of applause. Others were Curtis and Woolley, Le Roy and Morris, Aggie Behler, and Reid and Gilbert. The electroscope showed some moving pictures. The burlesque is called A High Ball. It was written by Richard Du Cain, with music by John Stromberg and Max Feherman. A number of popular songs were introduced, which met with favor.

A WESTERN VAUDEVILLE COMBINE.

Last week was a busy one for vaudeville managers west of Buffalo. On Wednesday evening, January 24, Charles E. Kohl, of Kohl and Castle, the Chicago vaudeville magnates, gave a dinner at the Auditorium Annex, Chicago, at which were present the following managers: Morris Myerfeld and Martin Beck, representing the Orpheum circuit; Charles P. Elliott, representing the Hopkin's circuit; Michael Shea, of Buffalo; M. C. Anderson, of Cincinnati; Frank Drew, of Cleveland; George Middleton, of St. Louis; Charles E. Kohl and George Castle, of Chicago. At this love feast vaudeville business in general, and the advantages and disadvantages of a combine in particular, were talked over, and next day a meeting was called, at which the details were talked over and the thing perfected. Messrs. Kohl, Myerfeld and Shea, as a standing committee, have the running of the machinery of the combination. Mr. Kohl could not be seen, but his representative informed the Mirror's Chicago vaudeville correspondent that Mr. Kohl had no information to give the public concerning the matter. Mr. Myerfeld talked freely, and said the combine was really nothing new, as the different managers had for some time been booking with each other and were always friendly. By the arrangement now an engagement for at least twenty-five weeks can be made, and if an act "takes good," in a year's engagement is a certainty. It will also aid the bringing over of foreign attractions and the putting on of highly-priced ones. There is to be no cut in salaries, it is said. Co-operative agencies are to be established in New York and Chicago.

CHING LING FOO'S NEW CONTRACT.

The minor differences which have existed between B. F. Keith and John D. Hopkins and Ching Ling Foo, the Chinese conjuror, were all amicably settled during Ching's engagement in Washington two weeks ago, through the kindness of the Chinese Minister, who listened patiently to both sides of the story. E. F. Albee spent two days in Washington and was in consultation with the Chinese Minister six hours of each day. The result of the conferences was that the Minister prepared an entirely new contract, covering a term of years, which was signed by Mr. Albee in presence of the Minister, who affixed his signature, thus making the affair binding. Ching also made a new contract with his comedian-assistant, who is a great feature of the act, and when the conference was concluded every one concerned was entirely satisfied. Ching will remain absolutely under the control of Keith and Hopkins and cannot play in the United States, Europe or Canada without their consent. Now that everything has been settled, Mr. Albee has been overwhelmed with applications for the services of the Chinaman, who has proven the greatest drawing card ever known in the history of vaudeville. Within a few months Ching will revisit his home in China to settle up his affairs, and will then return to America, to begin the work of amassing the fortune that awaits him.

TWO CLEVER ENTERTAINERS.



HERBERT CAWTHORN AND SUSIE FORRESTER.

The above is a comedy pose of Herbert Cawthorn and Susie Forrester, late of the forces of George W. Lederer, under whose management they were most successful. In In Gay Paree last season at the Casino, Miss Forrester's coon singing made one of the greatest hits ever scored by any woman on Broadway. Every night she was obliged to respond to five or six enthusiastic encores. Mr. Cawthorn's rendition of the part of the eccentric German officer, in the same piece, stamped him as a most versatile dialect comedian, jumping, as he did, from Irish dialect parts, which he had been playing for a great number of years. Seldom, if ever, has such boisterous laughter been heard in the Casino as these artists created in their comedy work.

They are now playing temporarily in vaudeville, with the patrons of which they are great favorites, having appeared in nearly all the principal vaudeville houses from New York to California. They open on the Castle circuit early in February, and will be back in New York at Tony Pastor's, week of April 23. E. Warner has offered them a thirty weeks' tour of England, but the inducements were not quite up. Mr. Cawthorn's expectations, so he declined.

They prefer legitimate work, as they are both very much at home in comedy characters, and judging from their clever work in the past they would be quite an acquisition to any company requiring their services.

BERNARD IS KING OF RAG-TIMERS.

The annual ball of the employees of Tony Pastor's Theatre took place at Tammany Hall on Tuesday evening last. An audience that tested the capacity of the auditorium to the limit was on hand, and the employees must have divided a very tidy sum after the expenses were paid. The special feature of the evening was the piano playing contest for the Richard K. Fox diamond medal for the best player of "rag-time." The excitement in the hall was intense as the seven judges took their seats and solemnly prepared to solve a very important problem. "Gents" filled with enthusiasm and other things leaned affectionately and heavily upon the shoulders of the judges, and "rooted" for their favorites, so the judges were forced to make their notes in hieroglyphics, so that the mob could not tell whether they approved or disapproved of the playing of the different contestants.

The fun began at 1:40 A.M., when a nice looking young woman in a pink dress sat down at the keyboard. She was so nervous that she played very poorly, and the fact that she was a woman alone prevented the crowd from declaring unanimously that her performance was "on de blink." Next came a fat little German, who played fairly well. When he reached a certain part of his selection his brother slipped alongside to help, and they finished the piece as a duet, standing up at the piano. This disqualified the entry, and the duettists were promptly hustled off. Then came Louis Gast, who looked as though he was accustomed to eat a piano for breakfast every day. He made a good impression and played excellently for four minutes and a half (each but was limited to five minutes), and when the referee told him he had another half minute, he hustled himself along like a bicycle rider who has just two minutes to make ten miles to beat the world's record. He was chopped off suddenly in the middle of a swift run, but was warmly applauded by the crowd. He was followed by a young man named Warnick, who was the first of the contestants to give evidence of the possession of an accurate knowledge of the piano. He played very well, and the judges nodded approvingly as he finished.

Then came an announcement from the master of ceremonies, which very nearly caused a riot. This gentleman, who was extremely officious, told the crowd that the judges had decided to bar members of the colored race. Then the whole assemblage played rag-time, jig-time and cut-and-dog time, and it looked for a while as if there would be a little monkey-and-parrot time, but the judges came to the rescue and announced with one voice that they had made no rule against gentlemen of color, whereupon the master of ceremonies was forced to back down, and in doing so put both feet into it and muddied things worse than before. However, matters were finally straightened out and "Duke" Travers, an ebony-hued youth, with a wide smile, seated himself, while the crowd cheered. He played beautifully, without any attempt at fancy flourishes, but in perfect rag-time. His performance was greeted with uproarious applause. The next two were colored men, Lawlor and James by name, and they beat the long-suffering piano until they were stopped. Then came a man named Coleman, whose performance was very ordinary.

"Mike" Bernard came last, and the greeting he received showed that he was the favorite of the assemblage. He was advised from all parts of the hall to "tear it to pieces!" "knock de ivories off de box, Mike!" "make a rag-carpet out of dat piano!" and he also received other admonitions more forcible than elegant. He began by lifting the whole front of the piano off, so that the rag-time could be seen and heard by every one present. This created a lot of excitement among the other contestants, but it was finally agreed to allow him to perform with the piano open. He played with his usual expertise and received an ovation when he had finished. Then the judges decided to allow Warnick, Travers and Bernard play "All Coons Look Alike to Me"

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A POSITIVE NOVELTY IN VAUDEVILLE.

The second act of the play was, however, the one which won the most attention from the hits department. T. W. Eckert and Emma Berg in Little Pee Weet introduce a decided novelty to the vaudeville stage. The action and scenery of the sketch are laid in Japan, and the staging is appropriate to the "Land of the Mikado." The playing and singing of both Miss Berg and Mr. Eckert were encouraged until they refused to further respond.—*Rochester Post and Express*, Jan. 23, 1900.

Eckert and Berg offered a very pretty little Japanese operetta called Little Pee Weet and the Great KI YI, that made a hit from the time the drop scene was raised.

Little Pee Weet, a pretty Japanese sketch presented by Eckert and Berg, gives play for clean operatic work which is appreciated by the audience. Both are sweet singers with voices of great range, power and clearness. Eckert's piano playing won the audience entirely.—*Rochester Times*, Jan. 23, 1900.

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GEO. W.

Day's Weeks or Months this Year:

Jan. 29, G. O. H., Washington.	Feb. 2, Hopkins', Chicago.
Feb. 25, H. & B., Brooklyn.	9, Haymarket, Chicago.
Mar. 3, Garden, Cleveland.	10, Opera House, Chicago.
12, Columbia, Cincinnati.	11, Wonderland, Detroit.
13, Columbia, St. Louis.	12, Shea's, Buffalo.
18, Olympic, Chicago.	13, Shea's, Toronto.

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Big Hit at the
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handed the medal he was cheered to the echo. Bernard is now the acknowledged rag-time champion of the United States, but he will have to defend the title, as the medal will be transferred to any one who can prove superiority at any time.

The ball was run off successfully under the able direction of Michael Bernard, President; William Kennedy, Vice-President; Otto Betts, Recording Secretary; Frank Hardiman, Financial Secretary; Harry Taylor, Treasurer; Thomas Bourke, Sergeant-at-Arms, and Charles Ludwig, Chairman Committee of Arrangements, assisted by Charles Michaels, Charles Carlini, George Hoffmann, Conrad Strassburger, Frank Taylor and James O'Brien. John Hartman was stage-manager of the entertainment which preceded the ball.

MAIN'S CIRCUS AT AUCTION.

The Walter L. Main circus was sold under the hammer on January 24, at Geneva, N.Y. The sale was ordered by Mr. Main, who has decided to retire from the business, partly on account of ill-health and partly because he has made a fortune. As he did not wish to send the circus out under his name without traveling with it himself, he decided on the auction as the best means of closing up the affairs of one of the most successful enterprises in the history of the sawdust ring.

The sale attracted prominent showmen from all over the country, and bidders included James A. Bailey, John Robinson, Jr., Peter Harris, Al. Ringling, Lewis Sells, B. E. Wallace, E. D. Colvin, and William Sells. The bidding on the various lots was very spirited and fair prices were realized. One elephant brought \$2,400 and another \$1,600. A tiger was sold for \$410, a lion for \$350, a pair of ostriches for \$180, two leopards for \$250, a llama for \$350, a hyena for \$150, and a camel for \$125. The tents, ring paraphernalia and railroad cars were also disposed of to more or less advantage.

Mr. Main is still a young man. He has amassed his fortune within the past fifteen years. From a very small beginning his circus grew until it became the third largest in the country. He will make a tour around the world in search of health and recreation.

A BURIAL PLOT FOR AMERICANS.

The following letter has been received from Tony Pastor:

To the Editor of The Dramatic Mirror:

There has recently been formed in London an association of American performers, with the object of securing and maintaining a place of burial for such American actors as may die in England. R. G. Knowles, the popular comedian, has been chiefly instrumental in founding this association. A fine plot has been secured and it will be marked by an appropriate monument, on which will be graven the names of those who find their last resting place in the plot. The first interment in the new plot was of the remains of Frank Shepard, late of Wood and Shepard, who died recently in London. This praiseworthy undertaking reflects much credit on those having it in charge. Very truly yours,

TONY PASTOR.

WEBER AND FIELDS IN CHICAGO.

Weber and Fields have arranged with Dunne and Ryley for the use of their name and the burlesques produced at the Broadway Music Hall for a house in Chicago. Dunne and Ryley are negotiating for a theatre, and when they secure it the name will be changed to Weber and Fields Music Hall. A stock company will be organized, which will present the New York successes. The opening will occur in the early Fall.

WEST RESTS AT WEST BADEN.

William H. West writes The Mirror from West Baden, Ind., to the effect that he is recuperating at the famous springs, and expects to be fully restored to his usual health, and to join his company at Louisville, Ky., on Jan. 31. Mr. West does not own the West Baden Springs, in spite of the fact that they are called after him. He has been greatly cheered by the receipt of numerous letters and telegrams from friends extending wishes for his quick recovery.

DINKIN'S NEW COMPANY.

Manager T. W. Dinkins will send out a new company next season, to be called The Vagabonds. He has engaged Jess Burns to look after the management, and is now negotiating with Lillian Washburne to play leading boy parts and to do her specialty in the olio. The Vagabonds will include eighteen women and ten men. The scenery and costumes will be special features. Manager Dinkins will make a flying trip to Europe in June, to look after some novelties for both of his burlesque attractions.

BIG CIRCUSES WILL COMBINE.

Advices from Columbus, O., last week announced that the interests of the Barnum-Bailey, Sells Brothers, and W. W. Cole circuses will be pooled if two objectionable clauses in the agreement can be satisfactorily arranged. The clauses referred to provide that the agreement shall take effect in 1901, and that the Winter quarters shall be in Bridgeport, Conn. Mr. Sells is said to be opposed to changing his Winter quarters from Columbus, O. If the matters are adjusted, circus patrons will get a big 50-cents worth in the Summer of 1902.

MOVING PICTURES SEIZED.

Two deputies of United States Marshal Henkel visited the Dewey Theatre last Tuesday and seized several films on a writ of attachment issued by Judge LaCombe. It was alleged that the films were being used in defiance of an injunction obtained by Thomas A. Edison, in a suit in equity against Eberhardt Schneider for infringement of a patent. A lot of new films was procured, and the exhibition was given as usual.

THE SCHLEY THEATRE ENTRANCE.

A committee of business men from Thirty-fourth Street waited on Mayor Van Wyck last week to ask him to veto an ordinance passed by the Common Council allowing the erection of an iron awning in front of the new Schley Theatre, being built by Sullivan and Kraus, proprietors of the Dewey. After much talk an agreement was reached, and it was settled that a temporary awning only should be put up.

E. A. STEVENS HERE.

Edward A. Stevens, manager for Lole Fuller, arrived on the St. Louis on Sunday last. He has come over to arrange a tour for Lole Fuller, who will open here in November next, after her season at the Paris Exposition.

VAUDEVILLE JOTTINGS.

Charles A. Loder, the popular German, was presented with a horse last week by one of his Chicago friends. The animal has a record for speed, and has been sent to Cherrydale Farm, Mr. Loder's home, in Arcola, Ill. Mr. Loder will resume his starring tour next season, presenting a play called *All For You*.

Isabelle Underwood, of The Spider and the Fly co., made a hit in Los Angeles last week with "The King of the Flame," a new song that she introduced in the piece that she sang at a leading Los Angeles critic praised Miss Underwood unstintingly, and dwelt especially upon the power and dramatic quality of her voice.

George W. Day, "The Man With the Auburn Vest," was one of the big hits at Proctor's, Albany, N.Y., week of Jan. 15.

The Titus and Alcott Comedy Co. have removed their office from Tyrone, Pa., to 3705 Smedley Street.

Philadelphia, Pa. They have engaged J. W. Davidson and Irene Shanahan for the co.

June Sallie has made a hit with his contortion specialty in Leipzig.

The James O. Barrows-Lancaster co., with Thomas Frost's little dramatic comedy, *Tactics*, are in California, booked for a four weeks' stay. Mr. Frost is at work on a new one-act play for this co.

McDonald Brothers have been re-engaged for next season by their present manager, Robert Manchester, to play the leading comedy roles with the Cracker-Jack co.

Lorraine Armour and Charles Bagley, late of the Gypsy Quartette, are making a hit in their new act. Miss Armour has been forced to sing three songs at every performance.

The following people appeared at Koster and Bial's on Sunday evening last: The U. S. Marine Band, Lafayette, Eliza Butler, Jess Dandy, Marion Mansfield, Marie Jansen, Binnis, E. A. Jolly, McNaught, Pauline Moran, and Bobby Gaynor.

The bill at the New York on Sunday evening last included Polly Hazel, Charles Duncan and Charles Dudley, Joseph Adelman, Louise Gunning, Dillon Brothers, Jerry and Clayton, Albin Wightman, Gerrard Hayes, Mark Sullivan, Waterbury Brothers and Teague, the vitagrag, and Carroll Birdsell.

Edwin T. Emery, well known in the legitimate and vaudeville as an efficient player and author of the one-act comedy, *An Unexpected Visit*, is just finished a new original play for Georgia Gardner, entitled *A Woman's Won't*. She will produce it after doing Mr. and Mrs. Brooks of Brooklyn, which is now in rehearsal.

Wals and Ardelle have won their suit against Blaney and Vance, for back salary, while with A Boy Wanted co., last season. They recovered the full amount of their claim last week through their attorney, M. Strassman.

Patrice has returned from a successful tour of the West and opened last week at the Novelty Theatre, Brooklyn. The Brooklyn Lodge of Elks attended the performance, Jan. 22, and presented Patrice with a basket of flowers as large as herself. She will play in and about New York for the next two months, when she returns to the West. Her time is booked solid until Aug. 1. Maurice Dury and Charles Newton are supporting her.

The Love Sisters are making a success with "Tell it to Me," by Ben Barner.

The benefit for the widows and orphans of the British soldiers under the direction of Mortimer Kaplan, J. M. Foote, and Marjorie Dawson, will take place at Carnegie Lyceum on Friday and Saturday evenings of this week.

Fred E. Monroe, wizard, will in the future appear under his right name, Porter Tremaine, Jr. He will open with McClory's Vaudeville at the Bijou, Minneapolis, on June 10.

Erma, the mirror dancer, made such a big hit at the Star Opera House, Philadelphia, last week, that she was re-engaged for another week.

Recent acquisitions to Dinkin's Utopians include Madeline De Mora and William Williams, George Totten-Smith is collaborating with Mr. Dinkin on a new burlesque for the co. for next season, which promises to make a hit.

The trip to Paris offered by the Los Angeles Orpheum, was won by the Native Sons of the Golden West, who combined and collected 34,725 coupons. Tally, the Los Angeles photographer, came next, with 20,000. Manager Bronson announced that 96,459 coupons were given out at 103 performances. This means that the average attendance was 1,300, as no coupons were given to the gallery gods.

Eva Mudge closed a most successful engagement at Koster and Bial's Jan. 20. Her singing of "Say Good-bye to Your Baby" with a smile, was rewarded with repeated encores. T. B. McElroy, of McElroy and King, is responsible for the song.

Around New York in Eighty Minutes will return to Koster and Bial's next week with *Fougerre* as a special attraction. Another big production, called *1900*, will be put in rehearsal shortly.

Eugene Ellsworth and Madge Burt concluded in Atlanta, Ga., Jan. 12, a most successful tour of the Proctor circuit, as one of the leading features, presenting their original farcical sketch, *Domestic Pets*. Ellsworth and Burt are the authors of all their own comedies, and have a new one in rehearsal, entitled *A Trip to Newport*, which they will shortly produce in New York. They claim that their latest effort is unique in construction, and novel in theme. The ridiculous ideas of jealousy and mistaken identity, which go to make up the plot of all the vaudeville farces, have been dispensed with in the writing of *A Trip to Newport*. Ellsworth and Burt were headliners at the Grand Opera House, Syracuse, N.Y., last week, where their efforts were rewarded with great approval. They opened on the Moore circuit at Detroit, Jan. 20, with Burt's, Toledo, and other Western houses to follow.

Will P. Webster has been engaged as New York representative of La Forte and Fulton, proprietors of the Monte Carlo Girls Burlesque co. The Six Sisters will join the co. as a feature in Philadelphia Feb. 5.

Jerome and Alexia, "The Frog and Lizard," whose specialty was a big hit on the Orpheum circuit, on which they have just closed a successful engagement, joined The Katzenjammer Kids co. at Cincinnati, and will remain with this attraction for the balance of the season.

Olson and Holmes are with the Iola Pomeroy co., and are making a decided hit.

Elsie Raymond has joined hands again with her sister, Little Wambold. The team will be known as the Wambold Sisters, electrical dancers, and will be under the management of Lew Wambold.

"Because" has proved a very taking solo for the megaphone at Dumont's Minstrels, Philadelphia.

Alice McGill, of The Real Widow Brown, is making a hit singing "My Lady Lu."

Wilhelmina, a waltz song, by C. W. Bachmann and John T. Hall, and the "Barbara Freethie" march and two-step by C. W. Bachmann, are new issues from the John T. Hall Music Publishing Co. of this city.

Nick Roberts, the popular old-time manager, is seriously ill at the New York Hospital.

Elvia Cross Seabrooks is singing "Wait" and "In Naples Fair" with great success.

Ching Ling Foo's two weeks' engagement at Hyde and Behman's Theatre in Brooklyn bids fair to break all records for business at that house.

Sherman and Railton are with the American Burlesque co., making a big hit with their new act, The Battle of San Diego. They will star next season in a farce called *A Hot Time in Old Town* To-night.

Harry Bagge and co. presented the new version of *A Husband's Holiday* at Lenox Lyceum on Thursday evening last at the entertainment given by Liberty Council, Knights of Columbus. The new version of the sketch made a big hit. Leon Luce acted with great spirit, and Arthur Larkin was excellent as the father.

Peggy Prude, the popular English comedienne, will be seen in the near future at Koster and Bial's.

The case of Alvin and James Jack, against the members of the Sam T. Jack co. for possession of the contents of several trunks, was decided in favor of the defendants at Peru, Ind., on Jan. 22.

Frank Whitman, the trick violinist, still continues with The Man in the Moon, Jr. He has had numerous offers to go back to vaudeville, but his present engagement is too comfortable to be lightly considered.

Blockson and Burns were the subjects of a very interesting article in the St. Louis "Post-Dispatch" of Jan. 25. It credited them with being the first American vaudeville performers to make a hit in England.

Weber and Fields' Music Hall was inspected last week by Fire Inspector McNaughton, who reported that the crowding of the passageways made the place

dangerous.

REFINED VAUDEVILLE.

PROCTOR'S THEATRE, 23d STREET, ORIGINAL CONTINUOUS VAUDEVILLE.

High-class novelties all the time, noon to 11 p.m.

PROCTOR'S PALACE,

33d Street and 3d Avenue Arcade.

CONTINUOUS VAUDEVILLE.

First-Class Attractions Wanted At All Times.

Write for dates. Consider silence a polite negative.

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F. F. PROCTOR, Proprietor and Manager

J. AUSTIN PYNE, General Manager

PROCTOR'S, ALBANY, N.Y.

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PROCTOR'S PALACE,

CORRESPONDENCE.

(Continued from page 8)

In *Cyrano de Bergerac*, *The Master Mind*, and *The Clemenceau Case*. The American Girl 30. Cameron Clunes 5-10. —ITEM: William Kersch has joined Willard Newell.

BLOOMSBURG.—**GRAND OPERA HOUSE** (J. R. Fowler, manager): *Muldoon's Picnic* Jan. 19; poor house and performance. *O'Hooligan's Masqueraders* 22; poor house and performance. *Howe's Moving Pictures* 1.

NORTH EAST.—**SHORT'S OPERA HOUSE** (F. C. Beecher, manager): *Holden Comedy* co. in *The Denver Express* Jan. 18; good house; fair performance. *Willard Newell* in *The Three Musketeers* 28. *Faust* 31. *Macbeth* 1. *U. T. C.* 18.

PENNSYLVANIA.—**MAHONING STREET OPERA HOUSE** (F. M. Bowman, manager): *Little Tricia* Jan. 20; big house; audience pleased; receipts \$200. *Boston Stars* 24. *Mitchell's Players* 26. *U. T. C.* 21. *The Missouri Girl* 3.

SHAMOKIN.—**G. A. R. OPERA HOUSE** (John F. Oster, manager): *Shantytown* Jan. 20; fair performance; good business. *Little Irene Meyers* co. opened for a week 22 to packed houses, presenting *The Burglar*.

WEST CHESTER.—**ASSEMBLY BUILDING** (David Bissell, manager): *The Sleeping City* Jan. 22. *Remember the Maine* 16. *Performance* excellent. *The Little Minister* 29. *Opera House* (F. J. Painter, manager): *Si Plunkard* 26.

PHILADELPHIA.—**MERCE'S OPERA HOUSE** (J. C. Thompson, manager): *Blue Jeans* Jan. 23 and *The Rhoda Concert* co. 25 pleased large audiences. *The Missouri Girl* 31. *Si Stebbins* 6. *The Trolley Party* 8. *The Western Stars* 19. *Quo Vadis* 16.

ROCHESTER.—**GRAND OPERA HOUSE** (W. D. Campbell, manager): *Willard Newell* co. in *Cyrano de Bergerac* Jan. 22; large and appreciative audience. *Macbeth's Wedding* 27. *A Bunch of Keys* 30. *Marvin's* 1. *U. T. C.* 2.

EASTON.—**ABLE OPERA HOUSE** (W. K. Detweller, manager): *Blindman's Ideal* closed a week 20 to the largest business ever done by a repertoire co. in this city. *West's Minstrels* 22; *S. R. O.*; satisfaction given.

MEADVILLE.—**ACADEMY OF MUSIC** (E. A. Bechtel, manager): *A Temperance Town* Jan. 20; good business; audience pleased. *Toll Gate Inn* 23; good business; excellent performance. *Cameron Clunes* co. 29-3.

MOUNT PLEASANT.—**GRAND OPERA HOUSE** (J. B. Goldsmith, manager): *Jeffries-Sharkey* fight pictures Jan. 24; crowded house. *O'Hooligan's Wedding* 30.

KANE.—**LYCEUM** (A. B. Cohn, manager): *Queen Esther* closed Jan. 18-20; large audiences. *Holden Comedy* co. 29, 30. —**OPERA HOUSE** (George H. Verbeck, manager): *Muldoon's Picnic* 27.

CONNELLSVILLE.—**OPERA HOUSE** (H. B. Taylor, manager): *Boy N. McCormick*, resident manager; *The Missouri Girl* 31; crowded house; performance fair. *Willow Theatre* co. 26, 27.

COLUMBIA.—**OPERA HOUSE** (James A. Crotthers, manager): *Blue Jeans* Jan. 19; poor business. *All the Comforts of Home* pleased a good house 20.

BUTLER.—**PARK THEATRE** (George N. Buckhalter, manager): *The Missouri Girl* to a large house Jan. 17; fair performance. *Maloney's Wedding* 24. *African Boy Choir* 27-29. *Blue Jeans* 31. *Faust* 1.

UNIONTOWN.—**GRAND OPERA HOUSE** (Harry Beeson, manager): *On the Stroke of Twelve* Jan. 17; good performance; large business. *The Missouri Girl* 22. *Blue Jeans* 27. *The Bowery After Dark* 31.

WARREN.—**LITERARY THEATRE** (F. R. Scott, manager): *Toll Gate Inn*, handsomely mounted and well acted, pleased a large audience Jan. 22. *The American Girl* 27.

FREELAND.—**GRAND OPERA HOUSE** (J. J. McMenamin, manager): *Finnigan's Ball* Jan. 18 made a hit, with a packed house and *Si Stebbins* 25. *Volga* 26.

BRADFORD.—**WAGNER OPERA HOUSE** (P. W. Wagner, manager): *Conqueror* co. in *The Ranch King* Jan. 22; pleased good attendance. *Shore Acres* 25. *Lewis Morrison* 29. *The Highwayman* 30.

MAUCH CHUNK.—**OPERA HOUSE** (Robert Hoberling, manager): *All the Comforts of Home* Jan. 26; creditable performance; business fair. *Maloney's Wedding* 1.

HANOVER.—**GRAND OPERA HOUSE** (Harry G. Nall, manager): *The Girl from Chilli* Jan. 29. *London Club* 31.

LOCK HAVEN.—**OPERA HOUSE** (J. H. Musina, manager): *Muldoon's Picnic* Jan. 23; large and disappointed audience. *Guy Brothers' Minstrels* 31.

TITUSVILLE.—**OPERA HOUSE** (John Gahan, manager): *America's Vaudeville Stars* Jan. 23-24; fair business; co. poor.

CARBONDALE.—**GRAND OPERA HOUSE** (Dan P. Byrnes, manager): *Old Si Stebbins* Jan. 24; good house. *Hi Yellow Minstrels* 1.

BELLE VERNON.—**OPERA HOUSE** (E. C. Baird, manager): *J. E. Toole* Jan. 26-27. *O'Hodigan's Wedding* 31.

CORINTH.—**OPERA HOUSE** (A. E. Weeks, manager): *How You Seen Smith* Jan. 23; good business; pleasing performance.

CAMBRIDGE SPRINGS.—**SYLVES OPERA HOUSE** (A. H. Drake, manager): *Dark*.

M'KEEPORT.—**WHITE'S OPERA HOUSE** (F. D. Hunter, manager): *Dark*.

WELLSBORO.—**BACHE AUDITORIUM** (part and parts): *The Sleeping City* 13.

MILTON.—**OPERA HOUSE** (A. J. Blair, manager): *Si Stebbins* Jan. 29. *The Missouri Girl* 8.

MANSFIELD.—**OPERA HOUSE** (H. M. Griggs, manager): *Dark*.

RHODE ISLAND.

WOONSOCKET.—**OPERA HOUSE** (Josh E. Oden, manager): *Rice's Comedy* co. finished on Jan. 15-20; fair business. *Stetson's* 1. *U. T. C.* packed the house 22. *James A. Herne in Sag Harbor* 24; *S. R. O.* sign hung out two days previous; all records broken. *Uncle Josh Sprueby* 27. *Corse Payton's Southern Stock* co. 29-3. *For Fair Virginia* 5. *Robert Mantell* 8. *The Little Minister* 10.

PAWTUCKET.—**OPERA HOUSE** (William E. White, manager): *U. T. C.* Jan. 18-20; good business; satisfaction given. *Jeffries-Sharkey* fight pictures 22; fair house. *John Pomeroy in Little Sunshine and The Clips* 25-27.

NEWPORT.—**OPERA HOUSE** (Henry Bull, manager): *Empire Stock* co. opened for a week Jan. 22 to big business; satisfaction given. *Plays* presented; *The Burglar*, *The Stowaway*, *The Great Monopoly*, and *Fallen Among Thieves* first part of work.

RIVERPOINT.—**THORNTON'S OPERA HOUSE** (J. H. Thornton, manager): *Stetson's* 1. *U. T. C.* Jan. 17; packed house; satisfaction given. *Diamond Brothers' Minstrels* 27.

WESTERLY.—**BLIVEN'S OPERA HOUSE** (C. B. Bliven, manager): *Stetson's* 1. *U. T. C.* drew a packed house Jan. 23 and gave satisfaction.

SOUTH CAROLINA.

CHARLESTON.—**ACADEMY OF MUSIC** (Charles W. Keigh, manager): *A Runaway Girl* Jan. 18. *Side Tracked* 22; small house. *International Operatic* co. gave a delightful concert 24 to large audience. *James Young* 25. *West's Minstrels* 29.

SPARTANBURG.—**OPERA HOUSE** (Max Greenwald, manager): *The White Slave* Jan. 19 in spite of bad weather, drew a large audience; good performance. *International Operatic* co. 31. *Hermann's Great 10*.

CAMDEN.—**OPERA HOUSE** (Malone and Goodale, manager): *A Country Visitor* to good business Jan. 22; fair performance. *Herald Square Opera* co. the turn date 13.

ANDERSON.—**OPERA HOUSE** (over and McCullly, managers): *Alta House-Wood* Jan. 20; good business; audience pleased. *International Operatic* co. 29.

ORANGEburg.—**ACADEMY OF MUSIC** (O. B. Rousheng, manager): *Nashville Students* Jan. 18, gave satisfaction to a crowded gallery.

SOUTH DAKOTA.

SIOUX FALLS.—**NEW THEATRE** (S. M. Bear, manager): *Dark*. *Blackest Sun* Jan. 18; strong; good business. *A Black Heifer* 19; canceled. *Mathews and Bulger in By the Sad Sea Waves* to packed house 20; excellent performance. *Tim Murphy* 23.

LEAD CITY.—**MINERS UNION OPERA HOUSE** (J. C. McLeone, manager): *Burk's* 1. *U. T. C.* Jan. 20; fair performance; crowded houses; receipts \$366.85. *McCarthy's Mishaps* 7 canceled.

WATERTOWN.—**NEW GRAND OPERA HOUSE** (S. A. Briggs, manager): *Sanford Dodge* Jan. 19. 20 in *Palomus* and *Pythian*; and *The Merchant of Venice*; good performances; good business.

DEADWOOD.—**OPERA HOUSE** (H. O. Allen, manager): *Burk's* 1. *U. T. C.* Jan. 19; packed house; inferior performance. Co. will pay return date 22.

TENNESSEE.

MEMPHIS.—**GRAND OPERA HOUSE** (Thomas J. Beyle, manager): *Aristocrax*, as produced by the reorganized Hopkins Stock co. Jan. 18, was an immediate success. *Helen Barry* and *Louise Mitchell*, two new members, together with *Carrie Lamont* and *Fred*

Montague, appeared to advantage; *James McAvoy* and *Kelly and Violette* furnished the vaudeville features. *Missouri* 29-3. —**LYCEUM THEATRE** (Frank Gray, manager): *Blanche Walsh and Melbourne MacDowell in Cleopatra, Fedora, and La Tosca* 1. *Compton's Minstrels* 22. *The Prodigal Father* 26. —**ATLANTIC OPERA** (Benjamin C. Stainback, manager): *The Heart of Chicago* 22-24; splendid business. *Scott's Minstrels* 25-27. —**ITEM:** Manager Stainback is canvassing for subscriptions for a guarantee sufficient to bring *Charley's New Orleans French Opera* co. here for a short season.

NASHVILLE.—**GRAND OPERA HOUSE** (Thomas J. Boyle, manager): *The Charity Ball* proved one of the most pleasing plays produced by the Boyle Stock co. this season and drew well filled houses Jan. 15-19. *Four Musketeers* 20-22 opened to fair house, with *Roger and Bonton*, and *Zeno*. *Carl Zeno* in the specialty numbers. *Love Affairs* 23. —**THE VENDOME** (Staub and Sheetz, manager): *Norla* (local) 19; benefit *Allen Fox*, treasurer the Vendome, 24. —**ITEM:** Manager Stainback is canvassing for subscriptions for a guarantee sufficient to bring *Charley's New Orleans French Opera* co. here for a short season.

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ILL.-KEWANEE.

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Population 12,000. Located on C. B. & Q. R. R., main line: 18 miles from Chicago. TWO ATTRAC-

TIONS PER WEEK. Factories pay out weekly \$50,000. Has gained 2,000 population in six months.

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class attractions on sharing terms.

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Electric lights. Ground floor. Seats 300. The best show town in the "Blue Grass." Business good. Want good clean attractions.

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Write or wire.

OLIVER MOSES, Mgr.

MASS.-CLINTON.

Clinton Opera House

Strong dramatic attractions, 1900-1901. Pop. 1,500.

T. F. HEALY, Mgr.

MINN.-WILLMAR.

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Opens Jan. 1, 1900. Seats 600. Ground floor. Electric lighted. Pop. 4,000. No bookings. First-class attractions wanted.

CROSBY & MARKHUS, Mgrs.

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Pop. 8,000. Seats 800. Good open time. Apply to

C. W. CRAVEN, Mgr.

N. C.-RALEIGH.

Metropolitan Opera House

Open season 1900-1901. Seating capacity 800. Good

attraction wanted for State Fair week, middle of October.

Address

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N. H.-FRANKLIN.

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ing strong and resonant. She has the additional advantage of stature, figure and comely appearance. —*Phil. Press*, Jan. 22, 1899.

Camille was presented at the Girard Avenue Theatre, last evening, to one of the largest and most appreciative audiences seen in that house this season. Much had been expected of Miss Rose Stahl as Camille, and no one was disappointed. On the contrary she gave a most successful representation of the part of the Parisian coquette, portraying the character with a delicacy that gained for her the closest attention and frequent applause. In the scene where Camille sacrifices her love for Armand Duval to save the honor of his

father, who planned for his son's release from infamy for her, Miss Stahl's dramatic work was especially fine. Again, when the life of the heroine drew to a close, where she is on her death bed, the audience was deeply affected and spellbound. —*Phil. Inquirer*, Jan. 22, 1899.

Rose Stahl at the Girard Avenue Theatre, last night, admirably impersonated the noble-hearted adventuress, who relinquishes her lover for the sake of his good name. Her own comprehension of the trying role was perfect, her transitions from grave to gay being particularly natural and effective. After numerous curtain calls at the end of the fourth act she was forced to express her thanks. —*The North American*, Phil., Jan. 22, 1899.

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